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JULY/AUG. '94
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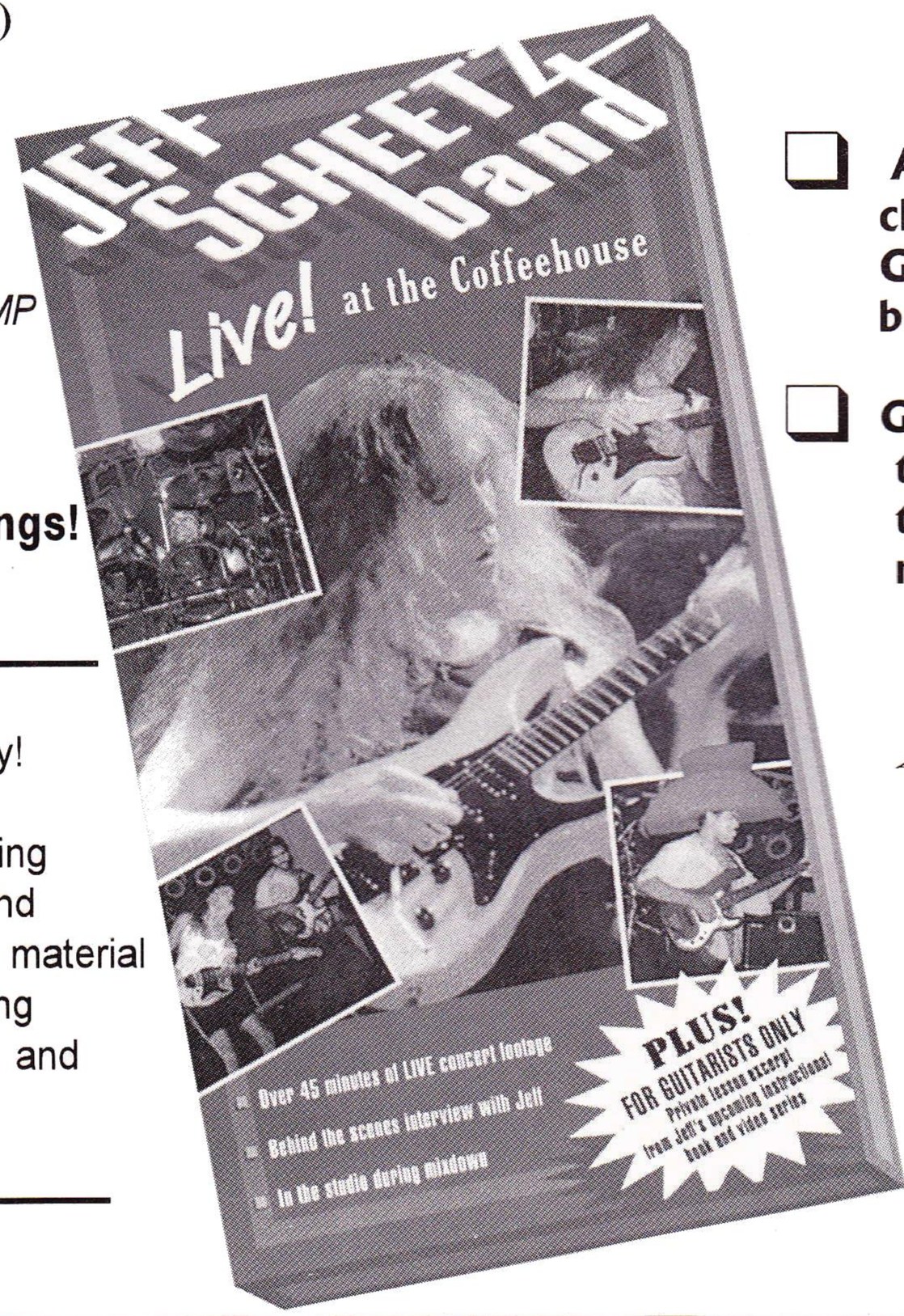

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HEAVEN'S METAL

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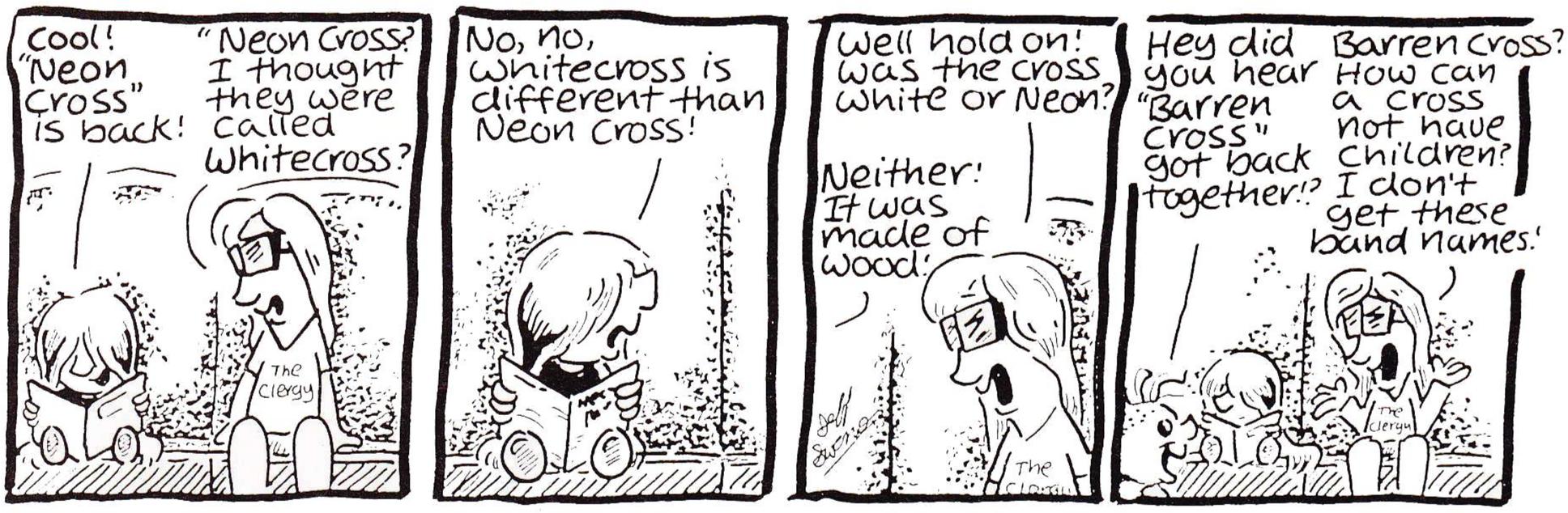

HEAVEN'S METAL (ISSN 1066-6923) is published bi-monthly for $12 per year by Heaven's Metal, 5055 Fort Clark Drive, Austin, TX 78745. Second-Class Postage Paid at Austin, Texas and at additional mailing office. POSTMASTER: Send address changes to: Heaven's Metal, PO Box 17367, Austin, TX 78760-7367.

Printed in the United States

Editor: Doug Van Pelt
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PO Box 17367
Austin, Texas 78760-7367 USA

Main office (ship parcels here):
6614 Bradley Drive
Austin, Texas 78723

Advertising Sales: (512) 929-9278
Customer Service: (512) 929-9278
fax #: (512) 929-1950
Compuserve: 74434,2465

Trademark registration no. 052519
Member Gospel Music Association

Scripture

"Then David said to Nathan, 'I have sinned against the Lord.' Nathan replied, 'The Lord has taken away your sin. You are not going to die. But because by doing this you have made the enemies of the Lord show utter contempt, the son born to you will die.'" (2 Samuel 12:13-14)

SUBSCRIPTIONS TO HEAVEN'S METAL ARE $12.
Canadian subscriptions are $17.
Overseas subscriptions are $27.
(These prices are for paid subscriptions only. Subscriptions that are billed will cost $15, $20 or $30, respectively.)

If You Move...please let us know at least six weeks in advance! Otherwise, you may miss an issue.

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FAMILIAR STORY?

Here's the story: You're in a secular metal band. Things are looking good, a major label takes interest; then you walk away, become born again and turn your back on the old lifestyles. Your life begins to change, you realize you are a new child of God and you want to spread the Gospel of Christ to the rest of the world by using something you love to do -- playing music.

Months, then years go by and you begin to wonder why you are still sitting in your room playing to Fear Not or Petra tapes. You've got the chops, the look and the love for God, but you are still working nine to five in a job you can't stand, wondering if God has a plan for your life. Quitting comes to mind often: Cut your hair, sell your gear, learn to like your job, but all the while feeling like God has wrecked your life. Now it's time to stop and think: Is your love of music and wanting to play professionally taking precedence over what really matters? Do you blame God for not being able to play in a band? Sure, the motives are good, but if you leave God out of the picture, you've lost the point of Christianity.

As a bass player that went through all these situations, I came to the point where God made me realize that I left Him out. Maybe he'll let me be able to play pro one day... I don't know, but I know that He loves me and He does have a plan for my life. Remember, God's best and our best are not the same. He might have a different plan other than a music career for you and I; and I'm willing to give it up for Him. I know that I'm not the only one out there who feels the way I do.

This is a letter of encouragement for all of you who are going through the same thing. Just remember that the Lord loves you! He'll never forsake you. The talents He gave you are His and are His to give or take as He pleases. Be patient and wait. Who knows, maybe I'll be reading about you in Heaven's Metal one day!

--Doug Schane
Scranton, Pennsylvania

P.K. SURPRISE!

Whoa! This letter is going to blow you away! "Why?" you ask. BECAUSE I'M NOT COMPLAINING ABOUT ANYTHING! Then why am I writing? I bought your *Heaven's Metal Video Magazine* for the Stryper segments on it, but something else caught my eye... I was watching the video, feeding my two-month old, when all of a sudden this guy...P.K. Mitchell, came on with a re-make of "Amazing Grace." I tell ya, my baby almost jumped up and started moshing while the hairs on my shaved head started growing out! Doug, please tell me more about this...guy...or band...or whatever!

--Anxious To Know
Columbus, Ohio

(Ed--Glad to oblige. P.K. was an original guitarist for Neon Cross. He's been involved in producing all of the Patriot Records projects, including his own *All Hail The Power* hard rock worship album, which has the "Amazing Grace" tune on it. For more details, read the article about him in HM Issue #42, or call Patriot Records at (310) 539-2900.)

CHRISTIAN METAL'S STATE

Thank you for the last year of issues, because I have thoroughly enjoyed them. Thanks particularly for the article "The State of Christian Metal." Many things could potentially be wrong with Christian metal, depending on where our hearts are as individuals -- whether we are artists or fans. What I think is wrong might be something totally different from the next guy, but God moves in our hearts at different times and in different ways. Personally, I will say this: In 1994 this music scene is a lot better than it was five years ago. Five years ago we had great lyrics; but, for the most part, untalented bands being signed and terribly produced albums being released. Today we have great lyrics (whether edifying-ly vague or boldly evangelistic) and we have some of the best musical talents out there. I only hope that Christian labels continue to sign bands that are Christ-centered and musically talented. God bless you people, and keep up the good work!.

--James Martyr

HEAVY METAL RULES!

I'm a born again Christian. If it seems I'm full of hatred, I'm not. I'm only speaking my beliefs, and the beliefs of others on behalf of heavy metal and on behalf of people who may feel my way, but are overwhelmed by the one-sided views of your magazine. Before I got saved I used to read Hit Parader Magazine and would come away with this feeling of anger, because it seemed they wanted heavy metal to die! And recently I'm getting the same feeling from Heaven's Metal Mag.

We might be in a cultural shift, but heavy metal won't go away or melt into a new form. Heavy metal will take on this culture shift with grace, honor, class and character, and when you battle with these traits, and justification, heavy metal will prevail.

Hey, die-hard heavy metal fans, don't worry! Heavy metal will be back, stronger than ever. It might get pushed to the underground again, but that's where it all started from anyway. Heavy metal will come roaring back with a vengeance and will kick alternative music's butt!

--Paul Loughney
Akron, Ohio

(Ed--If Heaven's Metal wanted heavy metal music to die, you would know it. Nothing could be further from the truth! Of course heavy metal will live on. It's been around since Jimi Hendrix, Deep Purple and Zeppelin in '69 and will always be heard from car windows in high school parking lots. Yes, it will evolve and change as the years go by; and yes, classic power metal will have a revival sometime soon; but hard rock/metal is about as likely to die as jazz or country. There'll always be an audience for it.)

HEAVY METAL HAS CHANGED!

Please cancel my subscription to Heaven's Metal. I say this with mixed emotions, because I still love heavy metal, but it just seems that the music is changing. Metal just doesn't seem to be what it used to be. Of course, maybe it's because I'm just getting old, too. I'll only be 40 in a couple months. (Gee, I never thought I'd say that!)

I do want to thank you for your magazine and encourage you to continue publishing it just as you have been. I really appreciate not only the information on all of the bands, but also your continuing efforts to provide a ministry that is so desperately needed in this area. I know of people who don't go to church, but who read your magazine and it's great to know that they are at least getting something somewhere. Not that Heaven's Metal should ever become a substitute for church! I believe you are doing a tremendous job in reaching those people who are on the edge and may be giving them just the push they need to establish their relationship with Christ.

Please keep up the great work! I'll see ya in Heaven! (Since I'm older, odds are I'll get there first, so I'll tell everyone you said, "Hi!")

--Terry LeGore
Manchester, Pennsylvania

CANING IN ALABAMA

I finally feel compelled to write you guys at Heaven's Metal and tell you what a blessing your magazine has been to me. I especially liked the article in the May/June issue, "What Brother Cane Sez." I really could identify with Damon Johnson.

I read that article and thought to myself that it is possible to be a Christian and be in a secular band. I play bass in a secular band in the Detroit area. A lot of the viewpoints Damon expressed were very similar to mine. I try to set an example with the other guys in the band. I don't drink heavily, I don't do drugs, and I don't smoke. Whatever band I'm in, I always try to turn the guys on to bands like Guardian, Bride and Mortification.

A friend of mine at church tells me that's my ministry. At first, I thought to myself, "Wow! I have a ministry?!" but I'll tell you, I always feel the Lord speaking to me when I listen to the fore-mentioned bands and when I read this magazine. I really like the way HM expresses its beliefs.

I agree with Damon Johnson that there are a lot of lost people that come to secular shows. I hope I can set an example and do like Tony Palacios says and "let Christ shine through you." Once again, thanks for being a blessing in my life!

I would like to suggest that HM readers pray for family and friends of Kurt Cobain (speaking of people who are lost).

--Jerry Hier
Royal Oak, Michigan

I just read your interview with Damon Johnson. I was really encouraged to hear about you giving him More Than A Carpenter. The Lord's given you an extremely incredible opportunity to witness and encourage some professional musicians. I'll keep you in my prayers.

A lot of the "What So & So Sez" bands do not seem to be that aware of Christian metal bands. I'm enclosing an additional $15 for a gift subscription to any secular band you can send it to. If you can't send a gift subscription to any mainstream bands, then please keep the $15 and use it in a way that will benefit your magazine.

--Cliff Knopik
Buckley, Washington
(Ed--Thanks Cliff. Your gift sub went to Damon, my most natural pick.)

PROMOTE YOUR VIDEO!

Your video mag is great! Please keep it up. Before I started getting Heaven's Metal, I didn't know about the variety of music available. Here in Wisconsin, all we get for video shows is MTV and the CCM program on the Family Channel. No Christian metal vids. The price for your video is good. Do you have a problem with promotion or sales? Is there an ad for it on radio or tv? I'd love to see more videos. If there is anything I can do to help you out, let me know.

--Mike Kottwitz
Watertown, Wisconsin

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A Waiting Bride...

L - R: Steve Curtsinger, Troy, Dale, Jerry

Dale Thompson is an ordinary guy...

Just check out the acoustic ditty he added to the new *Heaven's Metal Video Magazine*, or just ask his son, Alex Thompson, who wrote the song ''DadMom'' on the new *Scarecrow Messiah* album. He knows his dad is an ordinary guy. Apparently Dale walked in to Alex's bedroom, where Alex was drumming away with drumsticks on the bed. ''He actually sang the song for about 15 minutes,'' says Dale. ''I turned the tape recorder on and asked him to sing it again. All the lyrics are his. I just had to decipher everything he was saying, and Bride re-recorded it.''

When I called to check on the details of this story, Dale was out in the yard pitching baseballs with his son. He nicely agreed to a timeout and came in to talk with us. ''It was getting kinda hot out there anyway,'' says Dale, ''so this was a good excuse to come inside and get something to drink.'' Ordinary guy! See what I mean?

Yeah, but this guy gets up on stage with one of the best bands in Christian rock and kicks out the jams. Certainly he enjoys some of the luxuries of fame and lives a wild life...doesn't he?

''I'm the type of person that doesn't particularly invite change,'' says Dale, ''so about every day is the same for me: There's always that eight o'clock in the morning get up and get the oldest boy off to school. The other one, the little one, gets up, so you're dealing with that. I go to the gym about every day. I lift weights and then go get all the mail out of the mailbox and I record everything that comes in into our computer -- all the merchandise, personal letters, my counseling and correspondence.

''In between all of that I'm making notes on scrap pieces of paper that I have laying down about things I have to do from day to day; and I write lyrics down at random. I can write lyrics better when I'm listening to music than I can when it's quiet. This summer, the same thing will apply if I'm not on the road: Get up at the same time every morning, go to the gym, come home, go to the mailbox, and begin to work on all the Bride stuff for the day, and hopefully finish early enough to have time to play ball with my son down here in the yard, then in the afternoon we sit down and probably watch a little bit of television.

''About nine o'clock every night we shut the tv off and do a Bible reading as a family. I'll pick a chapter out of the Bible and we'll read and my little one will not understand what's going on. Sometimes he's in bed by this time, but the oldest one, who's seven, he'll ask me questions, you know. What I try to do is pretty much stay with the four Gospels, so he'll understand more about Jesus as a person. At this point, I think he can digest that a lot better than if I get into some kind of theological study in the book of Revelation or something. If I read about the crucifixion one night in Matthew, I'll read about it the next night in Luke, and kind of pound it in his head and get a

different perspective from the four different apostles. I usually lay down, when I can, and watch Letterman. That's a typical day right there.''

This routine must provide the foundation and stability for Bride's rock solid music. Like its two predecessors, *Scarecrow Messiah* rocks as hard as anything that's come down the pike by Guns 'N' Roses, Motley Crue, or anyone under the hard rock moniker. ''We have been playing some of the songs out live and have been getting a really good response. As a matter of fact, we made a couple of DAT's of some of our shows and we've come to the conclusion that the new songs sound better and much tighter than the old songs. It's probably because we've tinkered with the old songs so much and added new parts for the live show and such. The title track, 'Scarecrow,' especially was a favorite. As soon as we cranked into that song, it was an instant moshpit. Musically, the songs went over really well.

''Lyrically, I feel like it's my best writing. Those lyrics were written about eight or nine months ago. Now I'm writing in a completely different style. I'm trying to be more down to earth and using different ways to describe things. It feels more intelligent to try and provoke the audience into thinking more, instead of giving 'em things. I was talking to somebody about the four songs that came out on a demo that the record company sent out. They pretty much said what I'd hoped would happen. The songs say a lot of different things.

''Most of 'em have a central theme, but these songs say so many different things, that they should have a wide appeal to people searching for something. If I write a song that I intend to be completely about salvation, somebody else might have a completely different interpretation of it. So that's why for the *Scarecrow* album I haven't put explanations for the songs. I want people to get out of the song what they need to get out. If, for some reason, they listen to the song and it just doesn't make any sense to 'em, then evidently it wasn't written for them. It was written for somebody else. When somebody comes up to you at shows and stuff and says, 'I just know that God helped you write that song for me,' that makes you know that the song was a good song. When it touches one person. I feel like the new songs will have an even wider appeal.''

Yeah, Dale, that's cool, but what do these songs mean to you? ''I think that 'Scarecrow' falls into that same category as 'Psychedelic Super Jesus.' There's people who know Who Jesus is and they view Him, like Peter did, from far off. After Jesus was taken out of the garden, Peter followed Him, but followed Him from a long ways off. Then there's the other crowd, when they were ready to crucify Him, and that song is for those people who were ready to crucify Him, because...they're looking at Him like He's just perched out there on a cross somewhere and He's probably not doing a whole lot of good. He's lifeless and He didn't resurrect. That's the way the world wants to view Jesus, as just no more than straw and a hat. That's basically what the song's about, but there's a whole different side of that song that people will get. If they get it, it'll apply to each individual person slightly differently.

''The song that really hit and it's got the most simple lyrics is the song called 'Place.' That song talks about, 'What if there is a place called Hell?' You've got all these people -- and I keep referring to 'all these people,' because the majority of the world is lost, so I'll say 'all these people' -- who don't even believe in Hell, and most of 'em don't even believe in the devil. Most people believe in some type of supreme being, but don't feel like there's

going to be a time where you're gonna have to stand before Him and give Him an account of your life. This song comes right out and says, 'What if there is a place called Hell? Then, what are you going to do?' It's a witty little tune in itself. It's kind of a Zeppelin number and I think people will like that song, just because they've probably been asked that question or maybe have asked it. That's one of my favorite songs on the album, because it's a little different than what we normally do.

"There's a great song, called 'Doubt,' which is basically about the fact that you just don't want to do anything to anybody. It's kind of like, 'Do unto others as you would have them do unto you.' Most of my songs aren't personal songs, so I'll refer to the guy in the song. He's saying he wants to make everything right in his life. I also like it because we brought in Oz Fox to play on it. It'll be one of the songs that will probably be overlooked, because it falls into that category of 'Crimes Against Humanity' and 'Some Things Never Change,' which are two of my favorite songs that we haven't played out and nobody ever talks about. It'll be considered filler, I'm sure, but it's probably the best song on the album."

Several songs on this album, like "One," show the potential for Bride-style extrapolation that lets loose the raw power of blues-injected hard rock and then reigns it in again at whim. Just like the greatest hard rock bands of the 70's (Led Zeppelin, Free, and The Who), Bride controls the mood with the music.

"I would say that about 80% of our shows are loose, versus a premeditated, planned event. We never know what song we're gonna start the show with or what song we're gonna end with, or what we're gonna do in between. I usually let Troy come up with the song selection, unless I have a cold and start feeling weak, then I'll pick the songs that I can do. If I know that we're down to three songs and I feel like I'm pretty much spent, then I'll start calling the songs at that point. The shows go better if we pick out about five songs that we hit straight up front. It's a real loose atmosphere. I really enjoy it. It's actually making it up as we go."

As many of you know, Bride took this "make it up as you go" show to Brazil and Europe in the last year. In Brazil they played in front of 60,000 one night and 130,000 the next, and over 10,000 people came forward after an invitation. They've been invited back, where they will probably do a show in Sao Paulo and one in Rio de Janeiro. "I did a live radio interview about it recently. It wasn't even planned. They just called me up out of the blue and said, 'Hey, you're on the air!' So, I did an interview, which was broadcast to millions of people. We'll do a lot of churches this time, too. We only got to visit one church while we were there the first time. It was real revival. It was a happenin' church. There was about 4,000 people jumping up and down. I'm anxious to get on back. That was one of our better overseas experiences. I mean, I hate to leave the country. I'd as soon move to Branson, Missouri and open up a club there and play there instead of traveling (laughs)!

"Our European tour went real well, but then we knew that it would be a good tour, because we know the promoter -- Andres Grun. He had Bloodgood over a few times, and Whitecross over there and they had real successful tours. I knew that we'd be staying in decent places and we wouldn't have to sleep on the floor somewhere. We stayed in nice hotels and most of them had heat. The thing about Germany is it's always cold. A lot of the hotels shut their heat off at night to conserve energy. If you go over there in the winter time it gets cold. A lot of the places we stayed, the offices of the hotel all went home. If you needed something, you better get it before the staff goes home!

"The crime in Germany isn't like it is here. People come to the shows and throw their jackets, purses and everything in a big pile on the floor and go in and watch the show and they don't have to worry about if somebody's going to take it. Whereas, over here a woman handcuffs her purse to her body and you're afraid to set anything down. It's a completely different vibe over there. I don't think I could get used to it."

Soon after returning from Germany, Bride had to find a new bassist. The search didn't take long, though, as the bassist Dale had worked with when producing Killed By Cain, Steve Curtsinger, quickly filled the slot. "I don't know when Killed By Cain broke up," confesses Dale, "but it was a while back. I didn't know why they broke up, I just know that when I was notified that Rik (Foley) was quitting the band after the last show scheduled to play, I called up Steve. He can do a really good job.

"He's much shorter than Rik. They perform a lot differently. Rik was like a stalker. He had his bass way down by his knees and bent all over and kind of looked scary, where Steve is the type of guy that plays in a trance the whole time.

It looks like he's been hypnotized the way he stands there. He's doing a real good job. In fact, last night we were working on writing a couple of songs for the next *Best of Bride* album that Star Song is going to release. We were a little worried about songwriting. He plays what Rik played, but we were just worried that, when it came to songwriting, that his bass melodies might follow the guitar. He's actually a guitar player, but last night he pretty much proved that he can come up with good bass riffs that sound like a bass and not the guitar.''

Now that Bride is complete, they can look to the future, which remains uncertain at this point. ''I am really at a crossroads right now. There's no doubt about it. It looks like possibly that I will be stepping away from the record company and that we will have no record company for a while. I think that our relationship with Star Song right now is very good.

Cont'd on page 28

Dale's Tour Diary

BRIDE LOST IN GERMANY

Driving through the snow in Germany makes me realize how much I despise winter. From the States we took a flight into Frankfurt, Germany. We took a day to rest and then the tour began. This tour would be 9 dates in all -- a mixture of full-blown shows, two unplugged sets, festivals, a Baptist church, smoke-filled pubs, and even a bookstore appearance.

Troy loves to travel and was really looking forward to the tour. I, on the other hand, would just as soon have stayed home. After a couple of shows, however, I always become more comfortable and learn to enjoy myself a little. This would also be our last gigs with Rik, our bassist. Almost four years of recording and hundreds of live shows, and now he informs us two days before we departed that he would not be returning to the States with us.

The reasons are too numerous to mention, but let me just say that Rik was tired -- tired of touring, tired of records, and basically just tired of music. Jerry was bummed out more than anyone. He and Rik were pretty close to one another. I have seen so many players come and go through Bride that I should be numb to it, but, for me, this time was the most disappointing.

The tour, which we named ''The Farewell To Rik Tour,'' would take us through most of West Germany; into cities like Witten, Immenhausen, Hamburg, Frankfurt, Boblingen, Freudenstadt, Owen Teck, Wurzburg, and into Bern, Switzerland. This was our third trip to Germany, and we would be supported by Creed, who is Germany's favorite Christian metal band and who I think opens for every U.S. Christian band that comes over.

We traveled in an R.V. chauffeured by Andres Grun, our tour coordinator. The first show was in Witten, where we played to 500 adoring Bride fans and one heckler. As I talked to the crowd, one guy began his verbal assault on me, on the message, and against God. He was shouting obscenities and protesting the fact that I supported love and salvation and disagreed with a decadent lifestyle. He said something to the fact that Axl Rose was more important than Jesus Christ, and I responded by saying, ''Axl Rose did not die on a cross for your sins.'' For the most part, the first show, with the exception of the heckler, went very well. The weather was very unpredictable: One minute it would snow a blizzard and then it would hail; fog would become thick like vanilla ice cream at times, and then the rain would fall; only to evaporate as the sun pushed the clouds to the side.

Two big questions from the Germans: Where was our new record, and why did we cut our hair? The new record is coming and the hair story was too long to go into. I have always preached heavy against Christians drinking beer, because I know it can lead to alcohol dependency and alcohol has wrecked many families and many lives. I could not convince even one German that, even though their society endorsed the consumption of alcohol, that it was a negative witness. Some told me that there are some who celebrate communion service with beer.

As in past trips, the German audience was loud and intense. They seemed to take offense in me describing them as aggressive for some reason. Every show we played a loose barrage of Bride covering Bride songs. No one seemed to care if we drug out a song like ''Hired Gun'' for 10 or 12 minutes. We played old songs, like ''Under The Influence,'' to new unreleased songs like the title track, ''Scarecrow,'' from our new record.

The one show in Switzerland was eventful. We were very excited about seeing the mighty Swiss Alps, which were majestic and ice capped. We were less excited by the Swiss border guards, who conducted a strip search of our band and Creed. The only way to describe it is: we were stripped, fined, and taxed. Bern rested about two hours into Switzerland, so we were able to view many small towns and we were followed by the Alps on every turn. That evening we played to about 700 kids. The Swiss audience was just as wild and crazy as the Germans, and they made us feel very welcome. The mosh pit was like a shark feeding frenzy.

After 90 minutes, we had debuted and preached in Switzerland. Leaving Switzerland and returning to Germany became a problem for our equipment truck. It was too small for the P.A., which meant it was too heavy for the highway. We had to send for another truck to carry the gear across the border.

The remainder of the tour went very smooth, with the exception of being delayed for a sound check by a herd of 300 sheep being herded down a major highway. Our last full blown show was in Owen Teck to a sold out room. This would be the biggest show of the tour. Hundreds of lights draped over the stage and soon the hall would be packed with 2,000 kids. This would also be Rik's last full blown show.

We played for an hour and 20 minutes, including a two-song encore. Rik finalized his departure by smashing his bass on the song ''Troubled Times.'' His bass splintered into tooth pick-size pieces and the head stock was never found. We kept what we could find of it as a memento of our time with him.

Our last show would be in Wurzburg. Rik would have to borrow a bass from Creed to play this unplugged show. We turned the show into a fun farewell and no tears were shed. We ended the night and the tour with a song called ''Time'' from the *Scarecrow Messiah* record. It was an appropriate end to a Bride era. Once again, Bride had to fill a spot in the band. This will not slow up or effect the band's future. Things will continue without him, but Rik will be missed.

--Dale Thompson

The Bloody World Of Mortification

Mortification's Steve Rowe is quickly becoming the busiest man in Christian heavy metal. With a new studio album exactly every year, a new video and live album between the last two studio albums, a European tour, a United States tour (#2), a new record label, and now an expecting father... This boy is busy! Taking time out from selling books in Australia and planning Mortification's *Blood World* tour, Steve faxed over the answers to our questions.

TELL US ABOUT THE NEW ALBUM.

"As was the case with *Post Momentary...*, our new album, *Blood World*, is a real hybrid of styles mixed together," says Steve. "It has elements of European thrash styles, hardcore, death metal and classic metal. The main difference people will immediately notice is the vocals. I wanted to inject heaps of emotion and passion into the songs and the message the songs are presenting. It's hard to express such emotion and passion through growling vocals, because they are so monotone and thus I've opted mainly for a shout in tune type approach. This fits in well with current styles of extreme music that's popular, so our choices of style I know will take us to our next level of development as a band.

"As was evident two years ago, the popularity of death metal has taken a big dive with extreme music buyers tending to either go after the new wave of black metal or modern hardcore, such as Pantera, Sepultura, Prong, etc. We have kept our death metal base in parts and, of course, all the blast beats are still there, but the music has moved with the times and this sound will ensure our survival, plus our gaining of new listeners. Phil (new drummer) is really into hardcore, I'm into thrash and classic metal, and Mick likes hard rock and death metal; so all together we have combined what we love and forged our own unique sound."

DARK ALLUSIONS IS AN INTERESTING SONG. WHAT ARE YOU COMMENTING ON, CONCERNING DEATH METAL?

"'Dark Allusions' basically looks at the dangers of violence and gore for gore's sake type movies, music, tv, etc. We've done some gory songs in the past with a biblical base in order to be relevant to the old death metal culture. Soon after, I noticed Christian bands doing gore lyrics which hadn't been greatly Bible tested and thus we have opted to focus more on lifting Christ and challenging the listener rather than gory stories to make a point. Many people's minds are suffering the effects of extreme fantasies. It's basically a song about facts and a song of warning."

TELL US ABOUT YOUR NEW DRUMMER.

"Our new drummer, Phil, is awesome. We auditioned Phil last February when Jayson left the band and he wasn't quite good enough musically, although Mick and I realized that, as a personal friend and Christian, that he would be perfect for the band. I wasn't convinced, but Mick was pretty sure that Phil would be the one, but knew that he needed some months to prepare. Basically, he went away and practiced four hours a day for eight months, came back and blew us away. 1993 was just another time of patience and waiting. Besides our small U.S. tour with Johnny Vasquez drumming, the only other dates we did were in October with Jayson filling in for the live album. It was a frustrating time and I must admit when Jayson left the band, I was really worried. Again, God showed me that I must trust Him and not worry. When will I learn?

"Anyway, you will all agree that Phil is utterly amazing and bringing in a new member meant five times as much preparation for this album; which shows, because *Blood World* is way tighter than anything we've done before."

YOU'RE HEADING OVER TO EUROPE SOON. HOW ARE YOU FEELING ABOUT IT?

"Europe's going to be pretty scary, because we've had some threats from black metal satanists, but we are trusting in God's protection. We are really looking forward to Europe and the U.S.A. this time, because people know who we are. Our albums are selling well and it's time to get out and play to some crowds and supporters, which we have gained through four years of hard work. We expect the turn-ups should be pretty killer for this tour!

TELL US ABOUT THE RECORDING OF YOUR LIVE ALBUM AND VIDEO.

"We are so pleased with the *Live Planetarium* video and album. They turned out so well. You must realize the risk involved. I mean, there was, like, thousands of dollars at stake on one gig

TOWNE CRYER

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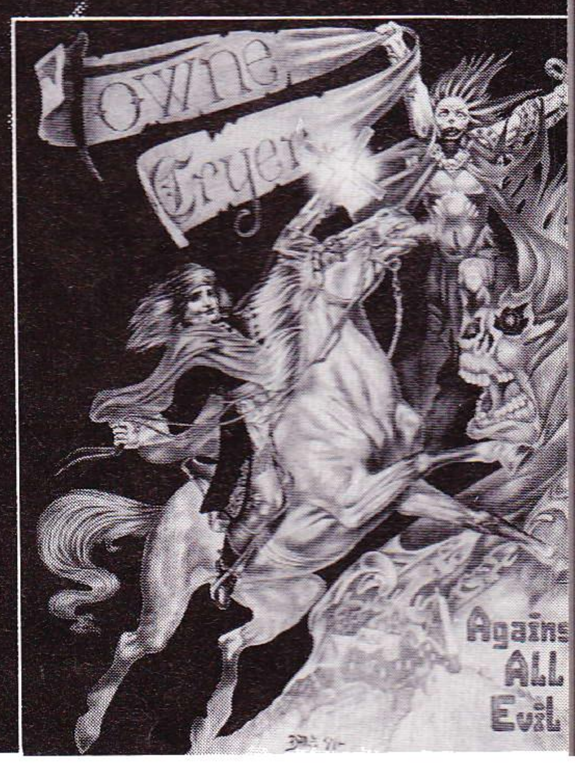

with an audio production truck, camera crew and massive light show. If we messed up, we would have really blown it. But, praise God, we played really well. It was a real challenge, though, as to whether to concentrate on the audio or the video. We couldn't go too crazy, because we wouldn't play as accurately and we couldn't just stand there, because the video would look lame. All in all, I think we established a good balance. Doug Saunders did a great job on the audio and Neil Johnson's camera direction and production is outstanding.

"Doing a gig with cameras rolling in front of that many people is extremely scary, but you just have to try and relax and re-assume yourself that you're going to shred. Sometimes I get real nervous. The other guys are a bit more relaxed than I am. I'm a bit of a stress head. Neil did a shoot for us in 1990 and we had a power failure and played badly, which was real disappointing. This time we couldn't afford to have any problems. On the day of the show it almost rained. We were in a big tent and, during the sound check, I was getting electric shocks through the mic and I blew up a bass cabinet. Now you know why I look a little pale when I hit the stage! Anyway, praise God, the outcome is far beyond our expectations. A real blessing!

"Beyond the European/U.S. tour we plan another Australian tour in September and October and come November we will begin work on album number seven. The fun never stops. In December my wife will have our first child and I'll be a dad two weeks before I'm 30. Many would say, 'About time!'

"We should have another album out by this time next year. Then we'll do another tour of the U.S. and Europe. Actually, one important point is that we produced *Blood World* ourselves at a new studio called St. Andrews with an awesome Christian engineer/producer named Mark McCormack. We wanted a completely new studio and approach for *Blood World* and it came out just how we heard it in our heads.

"Another point of note is that I've just started a Christian label called 'Rowe Productions,' which will be releasing albums by Australian Christian metal bands. Look out for the first awesome release -- *Godspeed*, which features 17 Australian Christian heavy metal bands ranging from hard rock through death metal. The first Mortification album, *Break The Curse*, has been released through Nuclear Blast, so look out for that also. It was recorded one year before the self-titled album and features our old guitarist. It was actually the crossover album between Lightforce and Mortification."

Be sure to keep Steve, Phil and Mick in your prayers. Anyone this busy needs a good prayer covering to survive!

THIS IS A FLYER BEING PASSED AROUND THE EUROPEAN BLACK METAL SCENE:

To all true Satanists:

Don't buy anymore LP's, EP's or other stuff from the german NUCLEAR BLAST Label!
Don't Support a Label that has released a LP from this Christian Life Metal Band MORTIFICATION from Australia.

Crush NUCLEAR BLAST!

Crush MORTIFICATION!

Unbleased be thy coldhearted!

HAIL SATAN!

HM

The power in the blood of Jesus can save the world!

The Brave's Daring Move

By Andrew Crump

RANDY ROBERTS Photo by Larry Bollen

It's not a common occurrence for a drummer to leave the comfort of a drum set in order to display himself center stage behind a skinny mike stand as a band's lead vocalist. Nor is it a habit for the Pakaderm brothers to allow a band the freedom to create its own album. And it's almost non-existent for a new band to tour extensively across the country. But, for The Brave, it's what the band has come to expect.

When lead vocalist James Salter left the band to pursue other interests, drummer Randy Roberts filled the vacant position back in January and sang the lead tracks on the band's new album. ''The album was Randy's first time ever singing,'' explained brother and guitarist Stayce Roberts. ''He's never sang before. He just stepped right in. There was no pre-production or any demos. He walked in and sang cold turkey. That's not an excuse by any means. When you hear it, you'll be very impressed.''

The transition from drummer to lead vocalist has not been extremely difficult for Randy, except for the fact that he does occasionally miss playing the drums. ''James wasn't an easy act to follow,'' explained Randy. ''When you're singing, you have a lot more to think about. I really have a good time doing it, but as far as comparing singing to playing the drums, I still have a little more fun playing the drums. God is still allowing me a lot of areas where I still get to play the drums. It's not like I had to quit all together and start singing. I still get to do my fair share of playing drums, so I don't mind.''

With Randy's departure from the drums and bassist Malcolm Paris' exit from the band, two positions needed to be filled. Steve Irwin has joined the band to take over the bass duties, and Gary Hansen of Fear Not is temporarily filling in on the drums. With this new line-up, The Brave has created a much more raw second album, which has been appropriately titled *Trust*. In fact, producers John and Dino Elefante did some trusting of their own. ''One thing that was real cool was that John and Dino just gave us total freedom,'' explained Randy. ''They just let us do what we wanted. There's no huge background vocals. We lost the keyboards. We did the drums a new way -- like Zeppelin did their drums in a big warehouse with mikes all over the place. There's no samples; it's just raw.''

''Some other things we did -- like instead of using rack gear for our guitars, we just came straight out of 5150 heads or Boogie heads,'' added Stayce. ''To match the drums, the guitar was really raw too. There's not a lot of processing on it.'' Randy and Stayce both agree that *Trust* still sounds like The Brave, but it's an album that is more true to their musical roots.

As with the first album, the band plans on supporting *Trust* with a U.S. tour. This time, though, the band will have new management and a hope of not repeating some of the same pitfalls it experienced on its last tour. ''The biggest problem we find in Christian music is the poor promoters -- not necessarily the people that book the tours, but the people at the venues,'' explained Stayce. ''They need to get on their face before God and just get right. We hear horror story after horror story. We've played with everyone from Bride to Guardian to...you name it. And everyone has this batch of horrible stories of people that just aren't good for their word.''

''What the big problem is,'' added Randy, ''is that the promoters are not held accountable to anyone. So there's guys out there booking gigs and taking deposits, and no one holds them accountable spiritually, so they just rip off bands.''

''There's a few good guys out there, though,'' continued Stayce, ''but, other than that, the touring was a real big learning experience for us. One thing we found out was that we could dig playing if it was done correctly. That's why it's good that we've hooked up with our new management. Now we have someone that can actually do some legwork for us.''

Many of the shows that the band played were lacking in attendance. Some bands might have been discouraged by this, but The Brave has tried to look at things differently. ''Jesus didn't have a promoter booking His gigs,'' commented Randy. ''He just showed up and went for it. One thing we have always believed in is being gentlemen. If the promoters don't honor their end of the commitment, we still honor our end. We're a band that believes that whoever's there, God has there.''

When things are not what they seem to be, The Brave has found an opportunity to rejoice and an opportunity to continue to play loud rock 'n' roll for the masses. Look for The Brave in a town near you. It might be something you would never expect. **HM**

SIX FEET DEEP

the hardcore debut . . .

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digging up six feet deep

By Dan MacIntosh

It's a Thursday night in April and, while the Christian music community is handing out its congratulations in the form of Dove Awards in Nashville, I'm on the phone with Myk Porter of Six Feet Deep, who is speaking to me from beautiful Cleveland, Ohio. ''We got a letter that said we could go to that,'' responds Porter when I ask him why his tuxedo is still in mothballs. But it's hard to pick up any award nominations when your first album is finished less than a week before the ceremony.

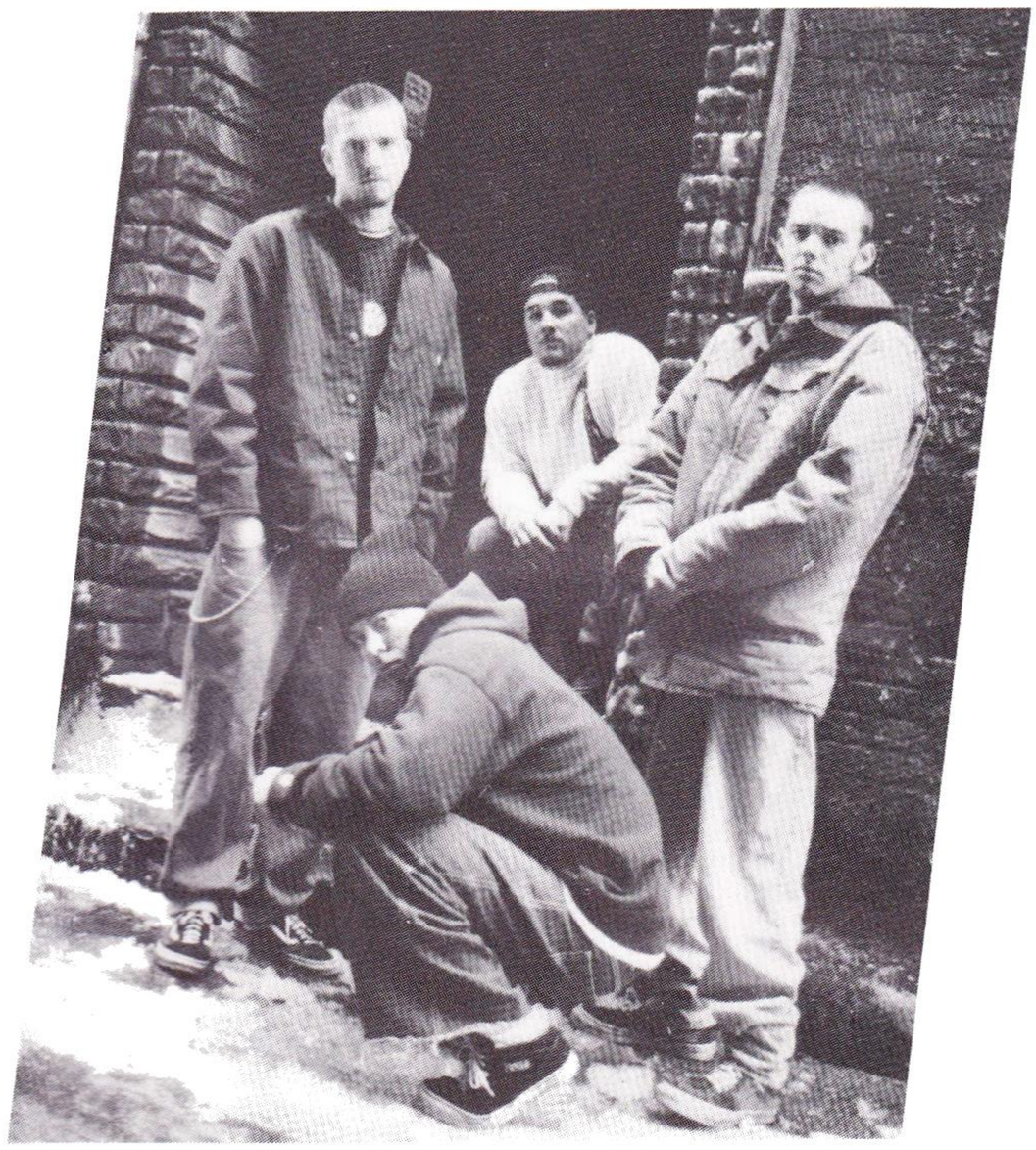
Porter's band plays a style of music rarely heard inside the plushly decorated Grand Ole Opry. ''In fact, the hardcore punk of Six Feet Deep is mainly displayed within the sweaty confines of downtown clubs (read dives) in front of sweaty patrons, instead of the stain glassed concert stage which serve as the common backdrop for the majority of contemporary Christian music. Theirs is the Gospel Truth, stripped down to the raw basics.

''We're kind of involved in the Cleveland underground scene, just because of the type of music we play. It's not a pretty sight, actually. It's pretty violent around here. The devil's really got a foothold.''

And while many Christian artists make periodic visits to the darker side of town for ministry's sake, Six Feet Deep believes they have been called to be a light for these harsh surroundings. ''A couple of years ago God really showed us. When we started the band, He said, 'This is what you're going to be doing and where you guys are going to be playing...To reach out to the whole Cleveland scene.''' Here in the city where the Rock & Roll Hall of Fame will one day be built, Six Feet Deep is shunning any future fame, in the hope of winning the lost.

Unlike a place such as Nashville, where the secular music community respects Gospel music as the shiny buckle on the Bible belt, Christian hardcore bands aren't so quickly accepted. ''We've worked pretty hard in the past few years just to gain a little respect.'' And while the music community in Cleveland respects what S.F.D. stands for, Porter would rather see this community commit themselves to Christ. ''People are accepting what we're saying, but they're accepting it along with a lot of other ideas and opinions.'' And while this has made them more willing to listen to the band's Christian message, ''they're just as willing to throw it in the boat with Hare Krishna's and vegetarianism.'' Such diverse boat passengers will surely prevent smooth sailing. ''It's good that they're willing to listen,'' Porter continues, ''but it's frustrating that they're not really hearing.''

Thankfully, when people truly understand the music of S.F.D., the message of Christ is there for those with ears to hear. ''As far as lyrics go, we just talk about what's going on with us, and our walk with the Lord. We just try to relay our struggles and our victories to the people listening. They (the lyrics) are very out front about our Christianity.''



Standing l-r: Myk, Tom, Mike; squatting: Matt

It comes naturally for Porter to be out front about his beliefs, because the ones who need his Savior are constantly on his mind. These ones he is trying to reach also act as inspiration for much of his songwriting. ''I just try to keep my eyes open to the people around me, and try to care about them. I think about what they're going through, and what I've been through. Since I believe that Christ is the answer to those problems, I just try and relate that to them realistically. Without the candy coating -- without a bunch of stuff I know they don't want to hear. And just try to relate the ultimate cure, Jesus Christ, to them.''

When the band started, it was made up of two Christians and two non-Christians. But since God had plans for the group, He saw to it that things changed. ''We were about six months into it, and God fully said that, 'If you guys are going to do this, you're going to do it for Me.' He then did some amazing things in our hearts. The two guys that weren't Christians became Christians on the same night that God chose to just really tell us what was going on. The other two of us rededicated our lives, and we've been trying to just go full throttle since them.

''There's a reason for us being here,'' continues Porter with great conviction. ''We don't know for how long, or for what exact purpose, but we're just trying to do it the best we can for now.''

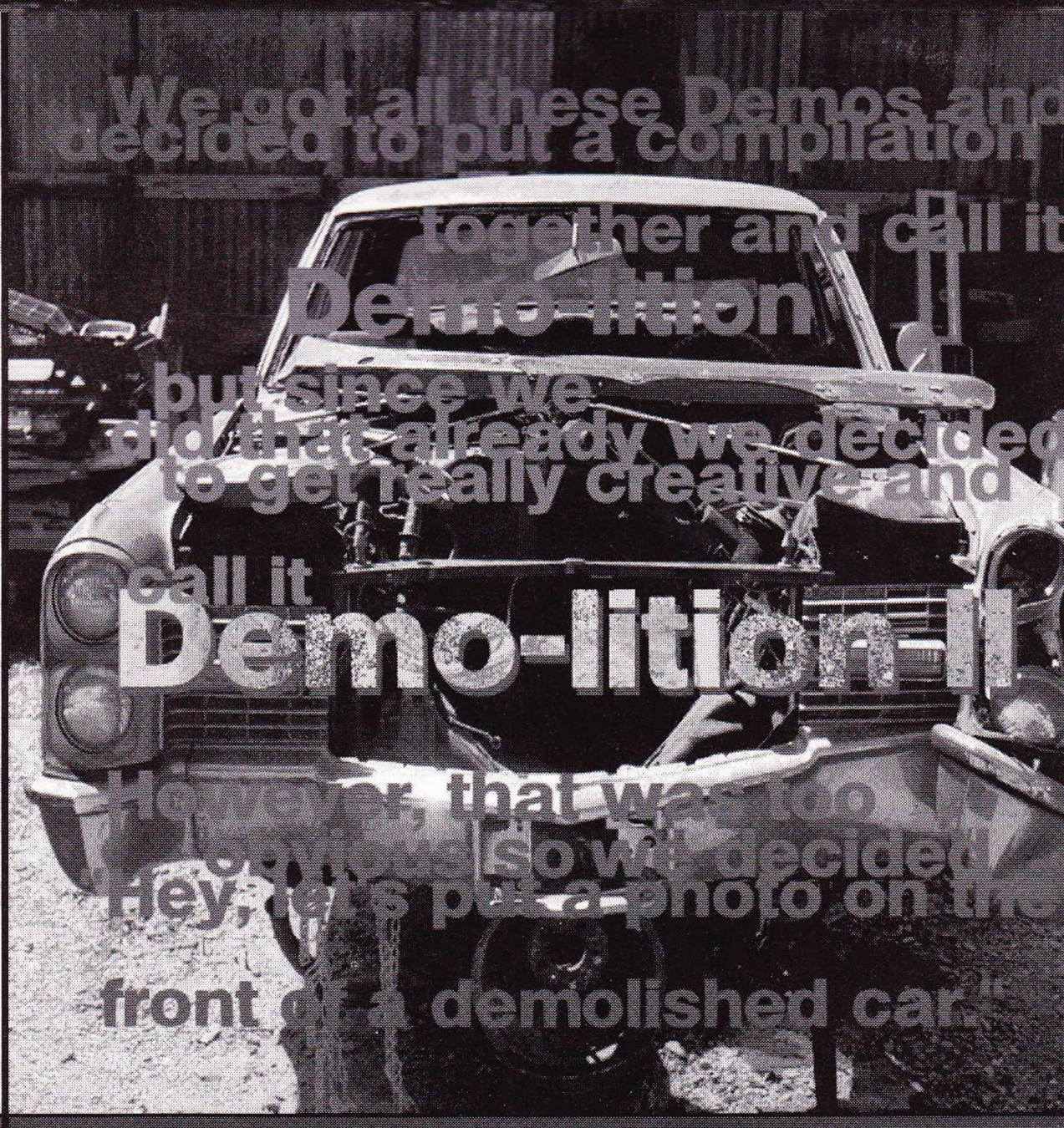
One thing they do know for certain, though, is that the style of music they communicate with is unlikely to change. ''I really don't think we'll be doing anything else. Hardcore music is just an extension of how we feel. Hardcore to us is just honest and realistic. It's music stripped down of all the extras. It's just the message and the feeling that is there. I can't say exactly what it will sound like five years down the road, but it will be honest and realistic.''

Honesty and realism are two things that never go out of style. And, as long as life throws tragedies such as the suicide of Kurt Cobain at us, the world is going to also need to see the hardcore Truth of God's love -- the God Who died to saved Cobain from his early demise. The world needs to hear this band before they find themselves Six Feet Deep. **HM**

SIX FEET DEEP

This struggle I embrace
Strength to run the human race
Christ bore twice the pain
Of life against the grain
Forgetting what is behind
We press on toward the goal
Striving for what's ahead
We take hold of this struggle

STRUGGLE



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THE INDUSTRIAL REVOLUTION:

We live in a day and age where noise pollution is on the rise. Jet planes, car stereos, broken mufflers, rumbling trains, crowded cities and loud neighbors are just a few of the sounds that can play havoc on your eardrums. But, when Jeff Belew releases his noise-infested album, *Despite*, from his new band Chatterbox on July 7th, noise pollution will become as soothing as a lullaby.

Having played with two brilliant and innovative bands -- The Crucified and Mortal -- many may wonder exactly what musical direction Jeff is heading with Chatterbox. ''The sound, I guess, would be classified as industrial,'' says Jeff. ''It's a little more hardcore than some of the stuff that's out there. I like industrial sound. I like noise. I kind of went for that.

''It's very guitar based. It's not like Mortal, where there's parts with no guitar. It's very heavy and dark, with lots of noise in it. That's what drew me to the industrial sound -- the noise and mayhem.'' Jeff said that the album is so filled with noise that there is not a single second of silence to be found from the beginning to the end.

And who else better to produce this onslaught of noise than the king of noise himself, Scott Albert (Circle of Dust)? ''We had a blast. He did a lot of the production over the phone, believe it or not. With Scott living in New York and me living out here in California, I would send him four-track demos of the stuff I was doing. He would start imposing that into the computer. He'd send me tapes back. We would talk over the phone about what needed to be changed and what was good. Finally, he flew out here about two weeks before we went into the studio. We just locked ourselves in a room in my house with all of his equipment and just did it. We just programmed everything and went nuts. The day after we were done with that we went right into the studio.''

Jeff played and sang everything on the album, except for a few guitar parts and some of the background vocals. All the drums and percussions were programmed from samples of real drum sounds. ''I knew I was going to be using drum machines and computers, so I made sure to make them do stuff that a human couldn't do. It would be kind of silly to program a computer to play something that a human could play, So I made sure to do some pretty crazy stuff.''

Along with a unique drum sound, Jeff also feels that the album has a unique vocal delivery as well. ''I don't think it's very typical for industrial music. Even though I do like a lot of yelling and stuff, there's a lot of melody in the singing. Like most singers, I'm self-conscience about my voice, so I lathered them with distortion and different things to hide them. They still stand out. That's one thing Scott was good at. He wouldn't let me totally obscure the vocals. He made sure they could be heard clearly, because I kept wanting to bury them.''

Crucified fans should not be disappointed with the heaviness of the album, especially on the song ''Epignosis.'' ''I actually had the idea for Chatterbox a long time ago when I was with The Crucified. Jim (Chaffin) heard me playing one of the songs I had written, and he thought it was kind of cool. There was always this kind of understanding among us that if we wrote a song, The Crucified had first dibs on it. I figured that, since most of my stuff was industrial, they wouldn't want any of it; but this one they kind of did. So, we started working on it and changed it around to fit The Crucified more. It was actually going to be on the third album that never materialized.'' After The Crucified broke up, Jeff took the song back and re-worked it into a Chatterbox song. Marc Salomon does the vocal track on part of the song.

Jeff Belew

Lyrically, the album deals with pain and doubt. ''Not every song is an answer to a problem. Some songs are just about a problem. I don't believe that every song has to deal with a problem and its solution. That's not always good songwriting. You're definitely going to have to read the lyrics to the whole album to get the point.''

Chatterbox plans on launching a small summer tour around the time of Cornerstone. As of now, the band will only be performing as a three piece, but plans to be as creative live as the music is on disc.

Though many still mourn the break-up of The Crucified and the soon departure of Mortal, it's nice to know that Jeff will keep the noise alive with his own brand of industrial mania.

CIRCLE OF DUST

Since its emergence to the forefront of radical and innovative sounds, industrial music has created a lot of anger and confusion. The constant pounding of noise and chaos brings understanding to some and boggles the minds of others. The grinding vibes of Circle of Dust are no exception. With the release of its second album and the recent touring the band has done, Circle of Dust has left a lot of blank stares on a lot of dismayed

CHATTERBOX & CIRCLE OF DUST

By Andrew Crump

L-R: Chris Donohue, Daren Diolosa, Scott Albert, Jason Tilton

faces.

One tangle to unwind is the release of the band's second album, *Brainchild*, which is the name of the band that Scott Albert of Circle of Dust and Doug Mann created together. To cloud things up even more, the second Circle album (*Brainchild*) is actually a re-mastered/re-recorded/re-released version of the first and only Brainchild album. The main drive behind the re-release of the Brainchild album as a Circle album is the Relativity Entertainment Distribution (R.E.D.) distribution of R.E.X. music. ''Since we got the distribution into a larger market, we decided that, to avoid confusion further on down the line, 'Let's just concentrate on one band and one band name,' instead of trying to do Circle stuff and Brainchild,'' explained Scott. ''So we just decided to change the artwork and make it a Circle album. So, it's basically considered the second Circle of Dust album. Hopefully, down the line there will be less confusion. Right now everybody is really confused. In a year, hopefully, everybody will get over it.''

The songs ''Telltale Crime'' and ''Prayers of a Deadman'' have been re-recorded. ''Deviate'' is the same version off the *Metamorphosis* album. *Brainchild* has also been re-mastered, which has improved the sound of the album and has given it a heavier low end. Scott doesn't foresee a third Circle album being released this year, but he has plans to re-release a re-recorded version of the first Circle album sometime this year with a couple of new songs on it.

The confusion that the second Circle album has generated is minor compared to the confusion brought on by the band's rejection of being classified as a ''Christian'' band. It seems that Circle of Dust doesn't care too much about being labeled as anything but a band. ''We don't, as a band, consider ourselves a 'Christian' band,'' explained Scott. ''We do not say we are one. What is a 'Christian' band? What does that mean? I've never heard of a 'Christian' plumbing agency or a 'Christian' architect firm or any such thing. A 'Christian' band is kind of along the same lines. It seems a little bit ridiculous.

''Just from being around this industry for a while, everybody is caught up in these Christian terms. I'm completely burned out on that whole thing and have been for a while. I just feel that people who want us to say we are a 'Christian' band want us to say that because they'll feel insecure if we don't say that. It's the whole 'jpm' thing. Instead of having beats per minute, it's kind of like having 'Jesus per minute.' I've had people tell me that they won't listen to the *Brainchild* album, because I don't say the word Jesus on it. I'm not writing to please anybody, and I don't say that in an arrogant way at all. It's just that, for the one person who tells me that they won't listen to the *Brainchild* album because of that, there are other people who will listen to it because the lyrics cause you to think a little bit more. They're not handed to you on a platter. They hit home a lot more.

''We recently played a show, and I said from the stage that we are not a 'Christian' band. You could have dropped a pin and heard it fall in that place! People were just, like, gasping -- they couldn't believe it. I don't know what their problem was. We don't call ourselves a 'Christian' band because there are certain ideals that you kind of have to fit in if you want to bear that title. There's a lot of people that call themselves 'Christians' that I personally would not like to be associated with.

''There's no question that I do believe in God and that He is real. There's no doubt about that. That's my faith. I'm not afraid to talk about it, either. But, I won't label it and wear it on my sleeve and have somebody run away from me just because they read the label and don't actually hear the music.''

Scott feels that the shedding of the 'Christian' label has allowed his band to share with people that may otherwise have turned away. He is finding that people who own the Circle albums and are getting something out of the lyrics are the ones coming up to the band after the show to ask questions. ''When people come to you like that and they want to know -- when you give them an answer, they're ready to receive it. I feel that's a hundred times more powerful than getting up on stage, throwing a Bible in somebody's face and giving them a sermon. People aren't paying $15 or $20 to go hear somebody preach from the stage. That's not what we're about. We are a band. We play, and that's what we do.''

People are quick to judge something they don't understand. Are the stones justified, or do they just add to the confusion? Blank stares and dismayed faces should pray before they react. All the world needs is another diseased label. **HM**

The Past, Present, and Future of Idle Cure

By Dave Muttillo

Idle Cure burst onto the Christian rock scene about eight years ago with their first big single, ''Breakaway.'' Over the course of the next five years there were three more studio albums and at least one more memorable single, ''Pray.'' Two years have passed since their last studio release. Now, with a new recording contract and a new lead guitarist in ex-Liaison member Glenn Pearce, Idle Cure is back with a brand new album -- *Eclipse*, which easily follows in the mold of its predecessors. Vocalist Steve Shannon was kind enough to take time to update us on what is happening with the band and where they are going.

STEVE, WHY DON'T YOU GIVE US A BRIEF RUNDOWN ON WHAT'S BEEN HAPPENING WITH IDLE CURE?

''I go back with Mark Ambrose about 15 years. We met shortly after I became a Christian. He wrote music and I wrote lyrics and we got together and became good friends initially. Over the next five or six years we played in different bands together. Then we began putting some original material into demo material. With Pete and Chuck King, we put together the material that led to the Frontline contract. We did four records with Frontline and they put together a compilation, which amounts to a fifth. That was the end of our recording contract with Frontline. Since we had originally signed with them, they had gone through enormous changes. None of the original bands who were there when we had signed the original contract were still there. None of the people, with the exception of Jim Kempner, were there. In the interim we began thinking, 'What direction does God have for us now?' Frontline's trend was going with the brand new bands. With four records down the road, we were no longer a brand new band. We thought we might look and see what the opinions were elsewhere.

''A gentleman named Eddie Huff, who has been instrumental in getting the band to Europe five times, instrumental in our spiritual growth and a number of other things (he was the head of Youth With A Mission in Augsburg, Germany). He moved to the States and got together with another gentleman, Dave Downing, and they said, 'Wouldn't it be great to put together a Christian record label that was run purely on the principles you'd think such a creature would be run on...' The whole thing sounded really too good to be true for us. A lot of the two years between the end of the Frontline deal and signing with Salt, Inc. was watching them get up off the ground and making sure that this would be practical as well. We signed the deal with Salt, Inc. and it appeared that this was going to be a viable way to run a record company.

Idle Cure L to R: Gleen Pearce, Pete Lomakin, Steve Shannon, Mark Ambrose

''About a year before the inception of *Eclipse*, we began working on material and what-not. And we began thinking about new producers as well, since we were going to change things so dramatically. Bill Baumgart had moved to Nashville and taken a position with Benson. And we go back quite a ways with Bill Smiley -- from playing in Europe with White Heart. We knew that we were pretty much on the same page with Billy musically, so it would be a natural fit. We called him up and began to dialogue with him on that. Once the wheels began to roll on the Salt, Inc. deal, things happened pretty quickly. Even though we'd been working on material for a year, once things got inked we were pretty much under the gun to get 20 songs together to pull 10 from and get going on a new album. So, for us as a band it was a pretty busy two years.''

WHAT HAS BEEN YOUR MINDSET DURING THIS TIME?

''It was pretty much a look & see attitude. The members of Idle Cure -- we all work full-time. Idle Cure is our ministry. We dedicated to that from the start. We're going to make records the best we can and we're going to play gigs whenever and wherever we can, but we're not going to be a full-time touring band until we feel that God unmistakably has called us to do that. The attitude was, 'Wait, see, make sure the pieces were going to come together, be very prayerful about the outcome,' and once it looks like God's blessing the band to go in this direction, to go full bore.''

YOU MENTIONED A CONNECTION WITH YWAM. DOES IDLE CURE HAVE A MORE INVOLVED CONNECTION WITH YWAM, OR WAS IT JUST THAT BRIEF BIT?

''During our trips to Europe -- there were five over six years -- we became more and more connected with YWAM. So much so that we began to stay in touch even when we were Stateside. We got to meet many of the missionaries in Europe and the promoters. We got pretty plugged into the ministry musically and as a whole. Eddie Huff was our liaison in all that and, when Eddie left YWAM, a lot of our attachment came to the States with him.''

SPEAKING OF A LIAISON, TELL ME ABOUT YOUR NEW GUITAR PLAYER -- GLENN PEARCE AND HOW HE'S WORKING OUT?

''He's working out great. We've known Glenn for quite awhile. He was with Liaison, who we were labelmates with. Glenn played with us going back three albums ago -- filling in on guitar parts. Then he became one of the signature lead players on our records. Last year Glenn played some live gigs with us and it seemed like a natural fit.''

ANYTHING TO SAY IN CONCLUSION?

''The music is the message here. You're looking at a pretty off-the-mainstream phenomenon in metal and power rock. The onus is on finding the music that's appealing to you with the right kind of message. That's critical in the situations where the lines begin to blur. What song has a good message that I should listen to? What secular bands are good? What Christian bands are bad? Because bands do cross over lines like that. It's time that we be very critical of the bands we allow to entertain us, and that we expect and demand a certain amount out of these bands.'' **HM**

IDLE CURE

"...10 of the best songs the band has ever produced..."
-CCM Update

"...this album finds the band making the best music of its career..."
-Heaven's Metal

"...Many bands could stand to learn how to rock from Idle Cure..."

ECLIPSE

Since 1986, Idle Cure has rocked you with mega-hits like "Breakaway", "Overdrive", "Frontline", "Pray", "Holy Mountain" and many others.

Now, *Eclipse* is out! And it's full of great, straight-ahead, melodic rock that's made Idle Cure famous. Producer Billy Smiley (White Heart) brings out the very best of the band's gifted and right-on songwriting, ultra-clean vocals and superb musicianship.

It's fresh. It's tight. It's hot. It's the best Idle Cure yet. So get out of the shadows. Get into

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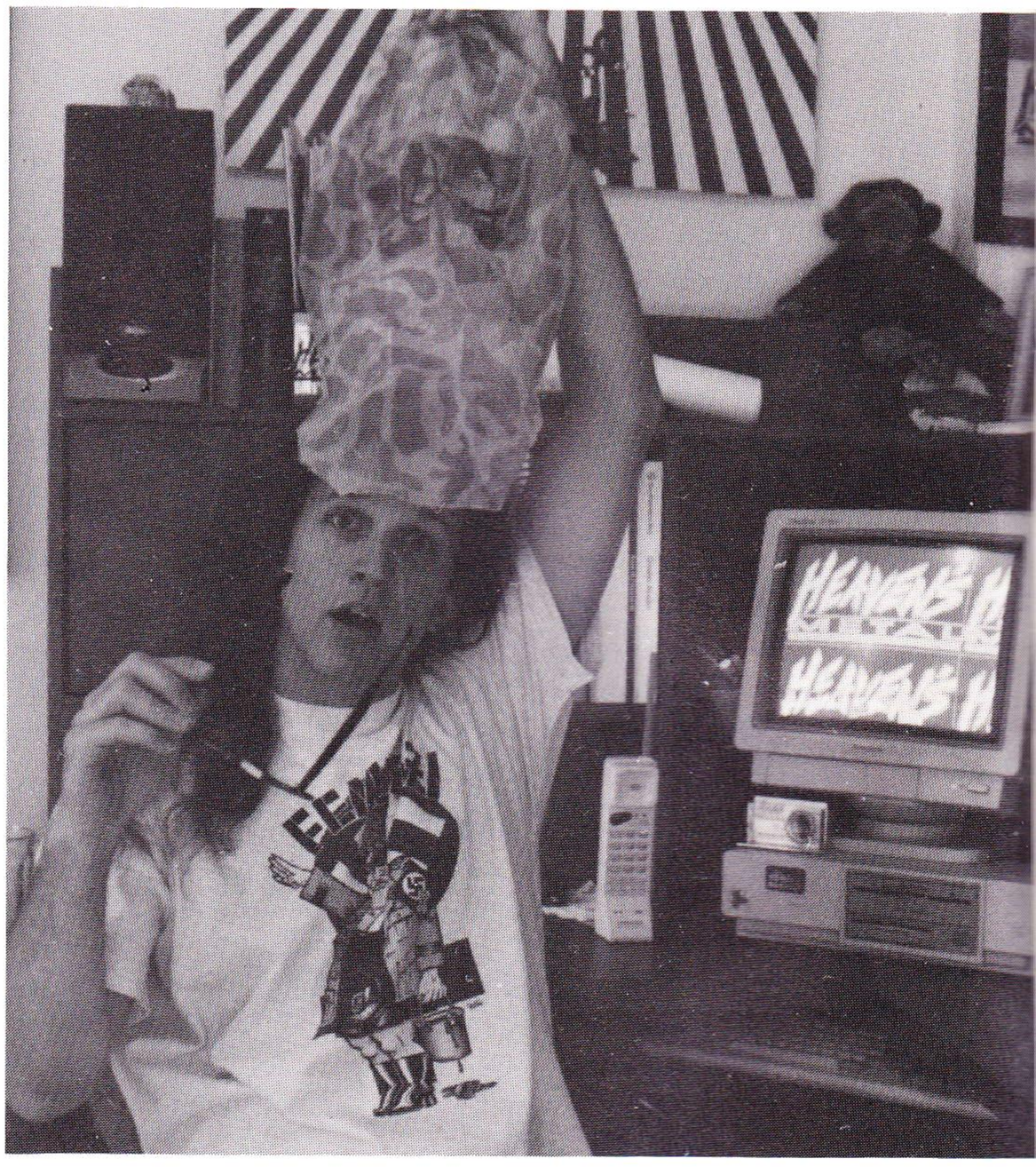
I was in Lust Control

By Doug Van Pelt



This may come as no surprise to many of you, and maybe a shock to a few (still others may say, ''Who? Never heard of 'em!''). Since the band's formation in 1988, I've played the dual role of Heaven's Metal editor and ski mask wearin' lead vocalist for the only Christian band ever to pen a song about masturbation.

My experience has been rich with first-hand lessons about the music industry. I believe it's given me a unique perspective that nothing else could bring. For example, I've both written negative reviews for artists and also been on the receiving end of a stinging album review.

I knew that, sooner or later, I'd find the time to expose my ''secret identity'' and share some of the observations and lessons learned along the way.

IN THE BEGINNING

Lust Control started as a lark in February of 1988. One Bad Piggers Phillip Owens (drums) and Paul Q-Pek (guitar), Mission Hills Church Associate Pastor Maury Millican (remember the ''Accountability'' article in HM #21?) and I decided to start a punk band and release a custom tape into the underground music scene.

It was all basically a fun-time project for us all at first, but when I started writing lyrics for songs (like ''The Big 'M'''), I realized we could meet some needs here that no one else was (apparently) willing to. At this point, Lust Control became a ministry (at least in my mind).

From the very beginning I got to see several of the rock and roll cliches play out in front of me. During the recording of *This Is A Condom Nation*, a secular band came into the rehearsal studio after us, toting lots of gear and beer. The guitarist immediately went into the breakroom and got on the phone with a girlfriend. A ''friend of the band'' strolled in smoking a joint, offering the musicians as many drugs as they wanted. It was the classic rock and roll stereotype in living stereo.

FIRST GIG

My first musical public performance (save for the Christmas musical in third grade) was Lust Control's performance at Cornerstone 1989's New Talent Showcase in front of around 1,000 people. What a way to begin! I didn't feel any pressure...(Not!) More than half our gigs since then have paled attendance-wise. This was also the beginning of Lust Control's on-hands ministry -- live concerts, where I could boldly preach from the stage.

One funny incident happened at this gig due to our ''aura of secrecy.'' We had a friend make sure nobody would get backstage, which included the band Avenue G that was playing just 15 minutes after our 30-minute set was over; and Glenn Kaiser, who would come backstage and pray with each of the new bands. We giggled in our dressing room when we heard that!

PERSONNEL CHANGES

As with practically any band on the planet, it becomes a challenge to keep a team of musicians together. Even under the guise of ''God called us into this,'' change is a reality. While obviously not in it for the long-haul, the One Bad Pigsters decided to get out and devote more attention to their very successful ministry (not to mention that Myrrh wouldn't let them pull double duty). Bassist Maury ''Duane'' Millican also left the band at this time (the summer of '89) to devote his attention to more prioritized ministries and to respond to God's direction to lay down performance-style music ministry to seek musical fulfillment inside the church. He's an awesome worship leader who has since discipled four or five other worship team leaders at our church.

After these changes I was facing the classic ''should I stay or should I go?'' dilemma. I decided that the positive feedback we received and the fact that we were meeting a need were good enough reasons to forge ahead in pursuit of a radical in-your-face music ministry. A year later saw bassist John ''Butch'' Wilson, Dan ''Matt'' Poole on drums, and guitarist Mitch ''Bradford'' Roberts come together to form the core band that recorded the *We Are Not Ashamed* album and play various gigs in Texas, Oklahoma and Minnesota over a two-year span.

The night before finishing the *WANA* album, our drummer informed us that he was no longer willing to continue and that he was going to step out of performance music for a while. One of his drum students, Phil Borrero (affectionately called ''Bob'') took over the drum chores without a hitch.

We Are Not Ashamed

Long-time hero Kemper Crabb, the musical visionary behind the legendary Arkangel *Warrior* album, took an intense liking to the band and helped get us signed to a ''production deal'' with a studio owner named Chuck Sugar. A production deal is like signing a contract with a ''middle man,'' who negotiates your contractual agreement with him (you're his artist) with a prospective record label. It's often done with someone who has the capacity to record a project. It happens a lot, providing an artist with a knowledgeable person to ''shop'' a deal for you.

This was one of the several experiences I had that let me learn about contracts by pouring over the details. (Do you know that some artists don't know that

they're entitled to songwriter's royalties irregardless of whether they ''own'' the publishing or not?)

After we'd written and/or gotten down our 17 songs for the album, Kemper informed us of our pre-production requirements: ''Rehearse these songs 200 times each.'' So, for the next several months we played our songs over and over and over, making a check mark for each clean pass on a large chart on the wall. This gruelling work schedule prepared us to go into the studio as a tighter unit, able to lay down our rhythm tracks live on one or two takes per song. The obvious lesson learned here was: ''**Hard work pays off.**''

The sound quality of *WANA* turned out much better than *Fun Fun Feeling*, which featured two live tracks mastered from a TDK D-60 Normal Bias cassette recorded from the sound board (eek! I bet that was a Christian music industry first...at least I hope it was!). *WANA* was anything but a perfect album, though. I heard that Kemper turned to my wife during the laying down of vocals and asked if I sang off-key at worship in church every Sunday. (What are you looking at? I'm working on it!)

After the release of this album, we performed an acoustic set that didn't work (believe me, we won't do that again) at a record release party. Having a national release out opens more doors for concert invitations, which gave us the privilege to open for several killer bands, like The Crucified, Tourniquet and Deliverance; and headline several ourselves. One of the lessons we never seemed to learn (until this past year) was: ''**When opening for another artist, only play for 20-40 minutes to warm up the crowd. Leave 'em wanting more, not wishing for less.**'' I laugh embarrassingly as I think of the 90-minute sets we played in front of audiences that paid to see The Crucified or Tourniquet.

One lesson that each band member took seriously was performance consultant Tom Jackson's advice (after playing his seminar tapes in the van on the road trips): ''**To take hold of the God-given authority that each performer has when taking a stage.**'' We knew that we had a spiritual authority to speak truth into people's lives, whether the principalities and powers over that area liked it or not. An obvious explanation of this ''authority'' comes from each audience member's expectation to receive something from the performer. It would have been interesting to see how the spiritual warfare would've turned out at a gig with G.G. Allin that was cancelled for us. He refused to play the show unless we were kicked off the bill. ''I will not play with a Christian band on the bill!''

We learned how to approach each audience differently, trying to receive max impact, whether low-key in a club or in-your-face at a church setting. We had a deejay at a nightclub announce a disclaimer about abortion after one of our performances, saying that, ''the following views are not necessarily those of The Back Room or the management, but...'' and gave her opposing views on abortion after we had dramatically made clear ours (Donning a blood-stained doctor's coat and tearing the limbs off a baby doll during the song ''Planned Parenthood'').

Bloodgood's Les Carlsen held up various props we had left on stage during our set (with a look of ''What did they do with this surgical glove and baby doll's clothing?'' on his face at the Metal Quest festival in Casper, Wyoming last summer.

It can be addicting to see the results of speaking God's Truth to people (on stage or on the street). It's very rewarding to hear people tell you of God's working in their life due to something you said or did. Our album's Bible study and the ''It's Cool To Be A Virgin'' certificates are exciting examples of that. Sometimes God uses the unexpected to achieve amazing results. At a show in Dallas (which almost became more of a concert home for us than Austin), I held up a sign that read ''Abortion Kills Children'' during the entirety of our song ''Operation Rescue.'' One guy told me that he and his wife had a miscarriage a while ago and God was healing him of that hurt during that song!

It's also a great rush to see people bouncing, moshing or headbanging to your music and singing (if you can call it that) along with you -- or seeing people in the audience wearing ski masks! At our second impromptu C-Stone set ('92), we were afraid that the ''floaters'' (there wasn't really a stage to speak of to dive off) would tear down the lights and the tent we were in. That kind of audience energy really does fire a band up. **All those quotes from musicians talking about ''an audience feeding them energy on stage'' are true!**

THE FUTURE

With the title of this article using the word ''was,'' it may sound like it's time to roll the credits on Lust Control. This is not my intention at this time, but the future of the band is in God's hands. If Lust Control does continue, the ''novelty punk'' sound the band has been known for will probably be traded in for a more aggressive hardcore sound (some members of Tourniquet expressed their surprise that our rhythm section were made up of ''real musicians''); and the sometimes laughable ski-masks will be removed. (**Question: Why did you wear those things, anyway? Answer: It was simply a great attention-getting gimmick!**)

In the last year, we played in front of only 150 people inside an arena that seats 12,000, had a drummer married, recorded a new 4-song demo, had a drummer quit for three weeks, been dropped from our label, lost a guitarist (just prior to his marriage), had a planned tour to Australia cancelled, and lost our ''production deal.'' That's enough for any band to contemplate the future over! It's not too different, though, from the ups and downs of emotions and expectations, pitfalls and problems that any Christian band goes through. The balance of prioritizing your efforts to accomplish excellence in what you're doing with the priorities of a family or a non-music career can be extremely heavy! A band is like a marriage; a married band member's wife is like a band member; and the relationship and responsibility to an audience is important too.

Judging between what is God's will and what isn't can sometimes be seen by looking at what priority an individual puts on any one of these areas. The audience is important, but it's not worth sacrificing a marriage or even a band's working relationship over. It's not a pure ministry if the band ministers to the masses on stage and fights like enemies backstage. Even more importantly: **There's nothing worse than succeeding in public ministry while failing in private ministry**. If a musician isn't spending intimate time with God, all they've got to offer is past experience; which can be useful, but much less than that person's full potential in Christ. Lust Control has seen God do some neat things with our concert audiences, but probably the most important ministry that has ever taken place with Lust Control is the ministry among us four guys.

Well, I could go on forever about lessons God has taught me while in Lust Control, but I don't want to make our only article in Heaven's Metal a boring one (Being an editor/journalist and an artist/musician really ties you up as far as using one platform to promote the other -- another lesson/challenge faced in the life of LC -- one reason why anonymity made sense.) Like David Bach's wonderful ''Inside/Out'' column of the past, I wanted this article to share some of the wisdom acquired through experience. Besides, you probably knew who I was all along anyway. **HM**

the blamed takes aim

By David Jenison

One of the rawest bands to come out in the slamfest release schedule of Tooth & Nail Records is The Blamed. Their 12-song album is a short indication of what the band pulls off live -- a sweaty, swirling melodic mess of distorted guitars and spit-flyin' vocals. HM writer David Jenison sat down with bassist Eric Churchill for the official Blamed introduction.

HOW LONG HAS THE BLAMED BEEN AROUND?

"The actual band has been around for three years," says Eric, "but it began with completely different members. Bryan, our singer, moved down from Northern California to Southern California and asked Jim Chaffin (Crucified's drummer) to play drums for the album. I met Bryan in Northern California when I was on tour with Focused (as their road manager), so I started playing for him. Jake Landrau was playing with us, but now he's playing with Chatterbox. We got another guitarist. His name is Aaron, and that makes up our current line-up. Jim lives up in Fresno, so it's tough, because we have to drive up there (many hours) a couple times a month for practice."

I REALLY APPRECIATE THAT THE BLAMED IS MORE PUNK THAN HARDCORE.

"Oh yeah, those shoes have been filled," laughs Eric. "I'm not knocking hardcore, but we just wanted to take more of a punk rock approach."

AS A NECESSITY TO BEING SIGNED, DID YOU HAVE TO LET BRANDON EBEL (TOOTH & NAIL RECORDS' OWNER) SING ON YOUR ALBUM?

Eric laughs, "You can print this: We were in Portland and Brandon had these videos of him singing. He used to sing for, like, weddings and Bar Mitzvahs. When we were recording the album, we asked him if he wanted to sing something. On almost every Tooth & Nail album, Brandon has some little part, so we had to let him do something on our album. In his little squawky voice, Brandon sings, 'Shut up, you don't need to say a word!' I should get a hold of these tapes and sell them at Cornerstone."

WHY WAS IT THAT THE BLAMED WAS ONLY AVAILABLE THROUGH THE MAIL FOR A WHILE?

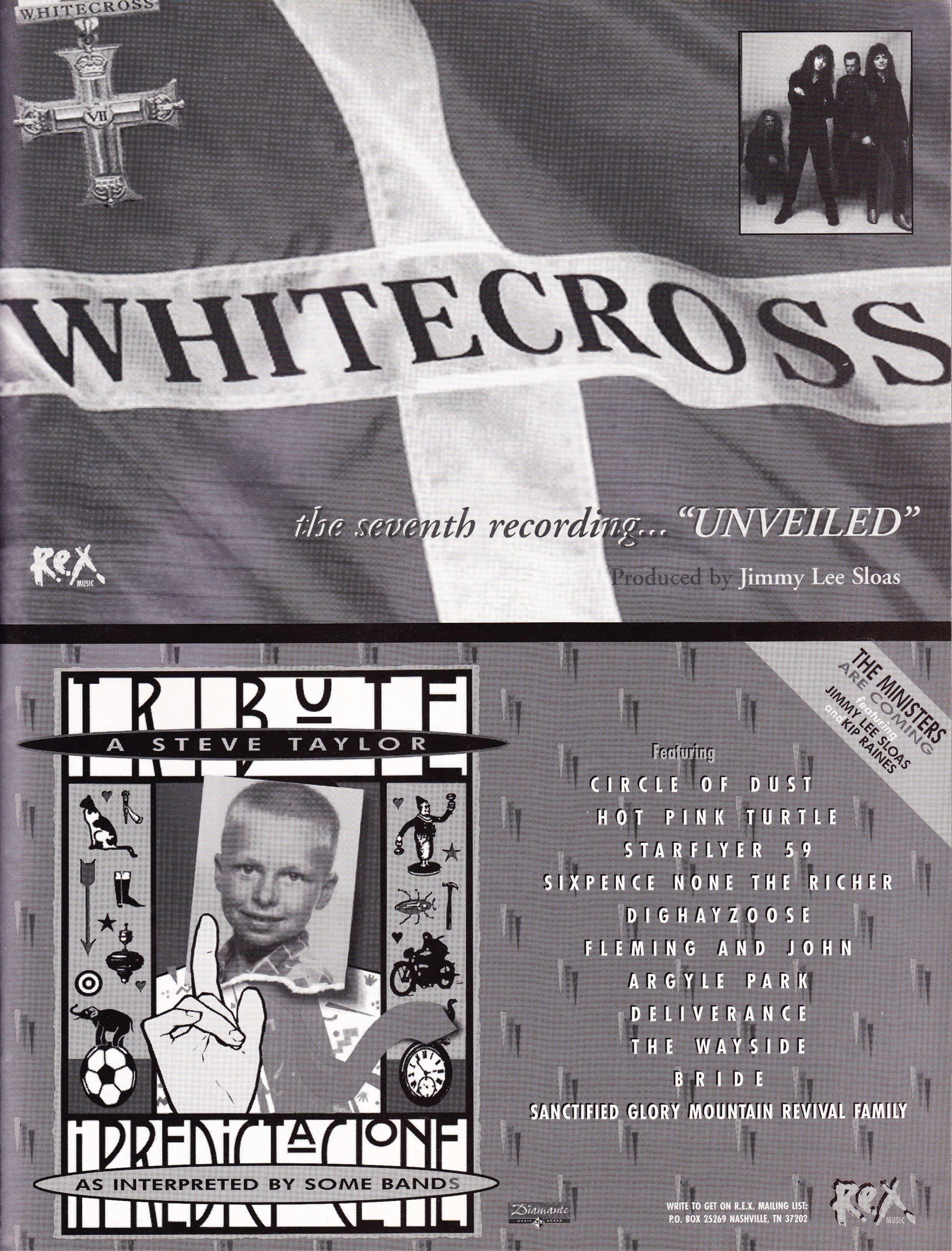
"The title of the album is *21*, because the album was recorded in 21 hours. Brandon wanted to go really low budget on the album and just sell it at shows and through the mail. Then he decided he really liked the album, knew it would sell, and decided to distribute it. Though it was recorded in only twenty-one hours, it's the perfect punk album. It's like Minor Threat with that raw punk sound to it."

THE ALBUM SEEMS TO HAVE ALL KINDS OF GUEST APPEARANCES ON THE ALBUM. TELL ME ABOUT P.O.D.

"Bryan used to be in Mortal, so he knows all these people. Bryan wanted everybody to play on the album. If someone would have just come off the street and asked to play on the album, he probably would have let him. Bryan is really good friends with P.O.D., so they came up from San Diego. P.O.D.'s singer, Sonny, did a lead on one of the songs -- kind of a rap -- and their manager, Noah Sr., actually did shakers on a song. The rest of the band did back-ups on a couple others.

"Other guest appearances include Mark Salomon (Crucified/Native Son), Greg Minier (Crucified/Applehead), Jeff Belew (Crucified/Chatterbox), Darren (Circle of Dust), Scott (Plank Eye), and Ronnie Martin (Dance House Children/ Rainbow Rider), who also produced the album. Then there was this guy we call Chicken, who used to play in The Blamed and in Mortal. He came down and did most of the guitars. Gyro and Jerome (from Mortal) were going to produce, but it didn't work out."

Cont'd on page 68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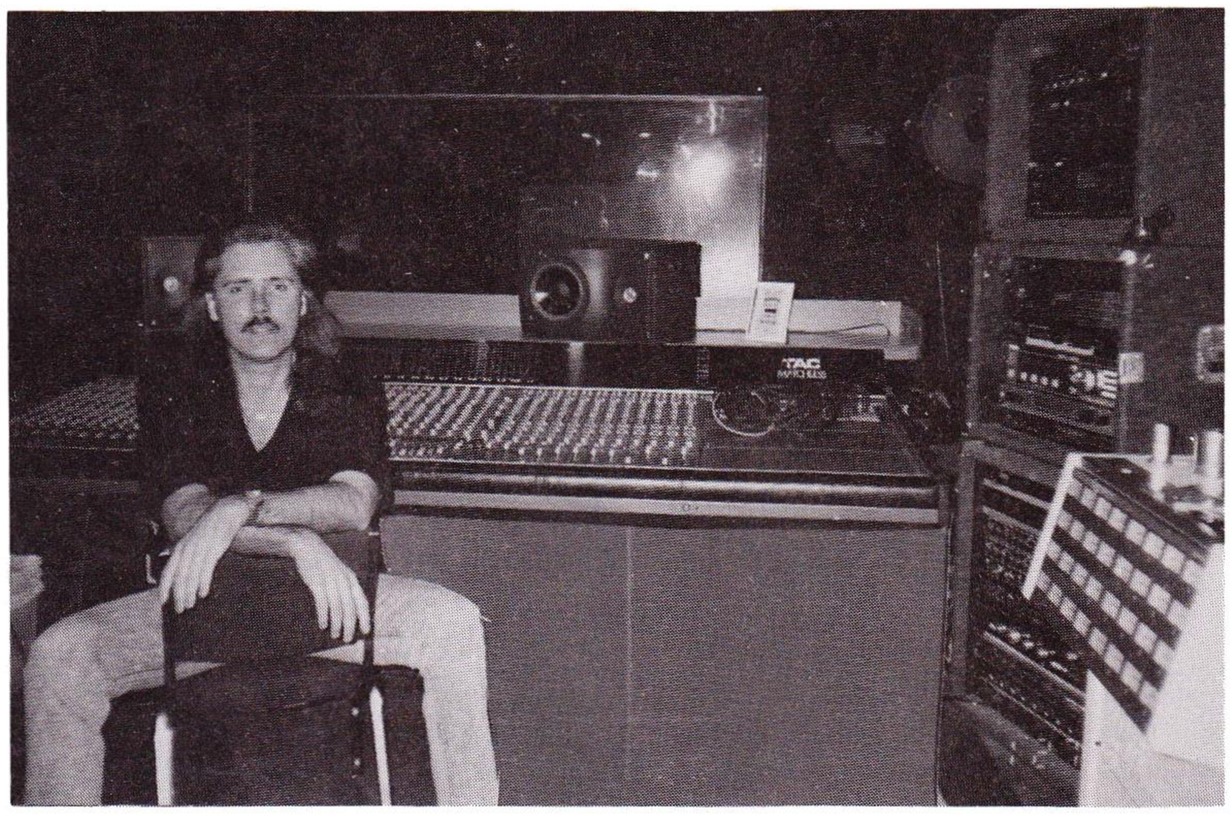


By Randy Rocker

The owner of Dino M II Recording Studios, located in Torrance, California, Dino Maddalone, has produced a variety of acts, including Spiders & Snakes, Die Happy, and Precious Death. A studio and touring drummer in the 70's before opening his own recording studio, Maddalone was reluctant to reveal his drumming resume. "I played on a bunch of rock records, but no hits," Dino says. "I could drop a whole bunch of names, but I'm not into that. Because right now, producing is what I'm into." Besides producing a number of acts, his studio has recently been the recording choice for Dakota Motor Co., Red Sea, and Barren Cross.

WHAT'S YOUR BACKGROUND AS A DRUMMER?

"I've done everything. I've played jazz for two years with Johnny Emmett Smith, the Buddy Miles Band in the 70's...I played in Latin rock bands up in San Francisco. I've toured in Canada, in Japan, and the States."

HAVE YOU ALWAYS HAD ASPIRATIONS TO PRODUCE, OR DID YOU GROW TIRED OF TOURING?

"I was always the leader of most of my bands. I think drummers have a really good insight of music, because they just sit in the band and they play and they listen. Drummers are some of the best producers. Look at Phil Collins or Don Henley."

HOW DO YOU ATTRACT NEW CLIENTS?

"It's pretty much word of mouth. Your calling card is your work -- and it better be good. Records don't come with a set of excuses. Does it sound good or not? If it sounds good, they'll call you."

WHAT'S THE MOST IMPORTANT THING FOR A BAND TO DO BEFORE ENTERING THE STUDIO?

"Rehearse, pre-production, and know your parts really well -- what you're going to play individually. Pre-production's a really important thing, because once you get into the studio, all the magic and spontaneity happens."

YOU'VE PRODUCED MOSTLY WITH MAINSTREAM BANDS. HOW DID YOU HEAR ABOUT CHRISTIAN MUSIC?

"Glen Mancaruso (Vengeance, Die Happy) came in my studio and loved it. He came in with another artist that was recording in here and loved it. We just started talking, because we're both drummers. Then he brought in P.K. Mitchell. I was just going to produce the drums for P.K. and I ended up producing the whole record for him. Then it just kind of bloomed from there. Other than Amy Grant and Stryper, I wasn't familiar with Christian music. Glen came over and introduced me to all these people, and now we do a lot of Christian acts here."

WHEN YOU HEARD SOME CHRISTIAN RECORDINGS, DID YOU CRINGE AT THE PRODUCTION QUALITY?

"Absolutely. I wanted to throw away everything I heard. I couldn't stand it. I think the Christian record companies don't put enough emphasis on the production. I think they should put more emphasis on putting out a good quality sound than just putting out a lot of product. The dealings I've had with Christian record companies is they seem to just want to get it out there, instead of taking the time and letting the artist have a good sound. And it's really not that hard to get a good quality production if you know what you're doing and you hire somebody like me."

HOW DO YOU STRETCH YOUR STUDIO DOLLAR WITH MINIMAL BUDGETS?

"Don't waste time. Most of the bigger record budgets are wasted on stupid things. A producer takes $80,000 and the studio takes $250,000. You don't need all that. If you go in the studio and you just work, you don't need to spend a huge dollar. I can adjust to any budget. Some budgets are smaller than others, sometimes you just have to do more pre-production."

WHAT DO YOU LOOK FOR IN A SONG TO TAKE ON A CLIENT?

"Good songs, of course, good playing, strong hooks, a passion in the music. Music is all about emotions and, if it moves me emotionally, then I know it's good. Because I get paid to know what's good."

SOME BANDS HAVEN'T WORKED WITH PRODUCERS BEFORE OR DON'T SEE THEIR VALIDITY.

"Precious Death is a perfect example. It was a little bit difficult here and there for them, but the product ended up being good and that's the bottom line. A producer has to be a diplomat. Sometimes the band is fighting. Sometimes the band hates your guts, and sometimes you don't like them very much. The bottom line is: You may not like me, but what does it sound like?"

DID YOU GROW UP ATTENDING CHURCH?

"I grew up a Catholic. I'm Italian from Chicago. I became a born again Christian in the 70's and I went back on the road and, to be honest, I backslid. I went crazy with drugs and alcohol. That changed quite a bit five or six years ago. Now I'm cool. I'm getting back on the right track. I'm not saying I'm a saint or anything, but I have my beliefs. I've played in some Christian bands. I traveled around with a church and we did some plays. Something happened with the musical director and I got turned off. It was real hypocritical at the time. I had to find my way back and realized that he was human. I've got a three year old daughter now and you begin to realize over time that everything is a gift from God."

DO YOU HAVE ANY ADVICE FOR CHRISTIAN BANDS?

"You've got to talk to a producer just like a doctor. You just don't hire any doctor to take care of you. If you're going to hire somebody who you think is going to squash your artistic ability, then don't hire him. Hire somebody who is going to make the best out of what you do and then let him do it."

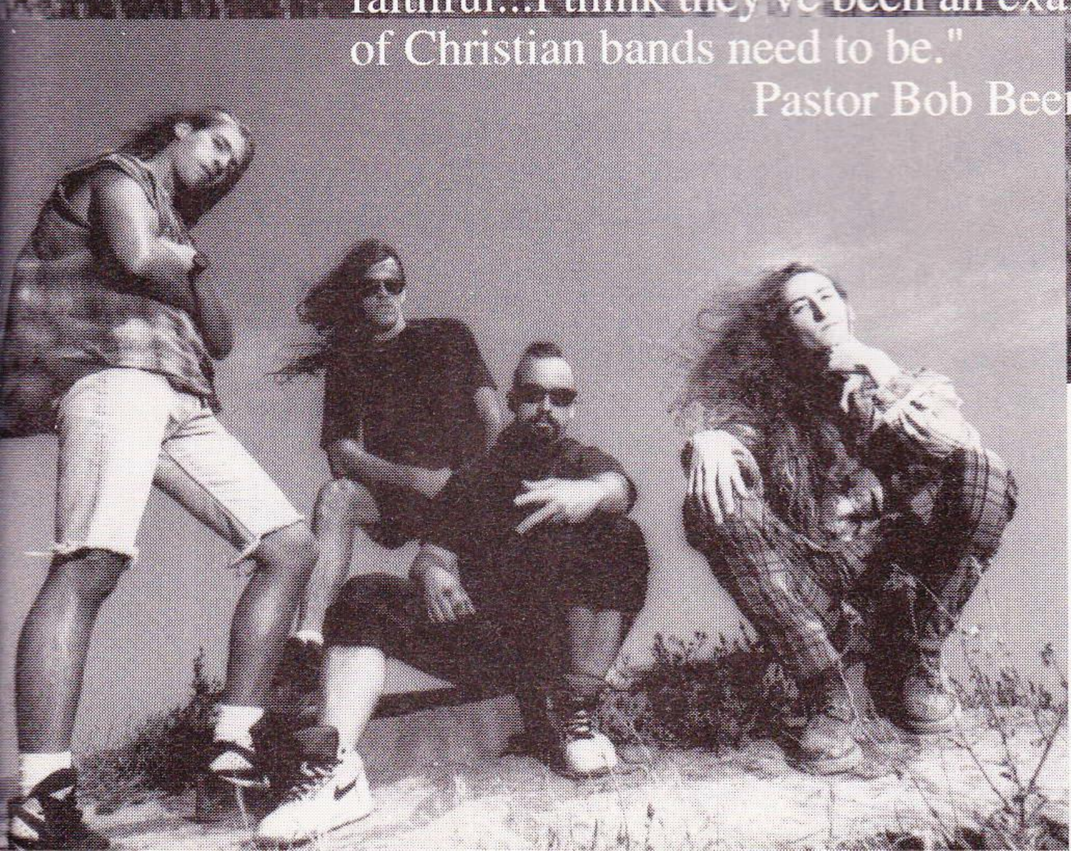
As promised, you'll see label profiles in upcoming issues, as well as interviews with roadies, sound engineers, managers, etc. to let you see what goes on behind the making of music. **HM**

PRECIOUS DEATH

"I do believe that God is calling an Army today. As I watch bands form today, I see a lot of people who don't want to go that same route, (bands) who really want to make a difference for the Lord and they want to do it in a way that's going to affect people. Let me illustrate by bringing up one band in particular...Precious Death. When these guys started their whole desire was to serve the Lord, so they waited...trying to get ready for whenever God was going to move with them. They were just faithful...I think they've been an example of where a lot of Christian bands need to be."

Pastor Bob Beeman, Heaven's Metal

TAKE A SLICE OF SOUTHPAW LIFE.



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What Sepultura Sez:

This issue our ''What So and So Sez'' column accomplishes another first -- we talk to the band Sepultura for a second time -- which is a timely precedent, obviously, since this Brazilian quartet has really taken off since our first interview back in issue #33. Listen in as bassist Paulo Jr. searches for the English words to answer our questions about life in Brazil and life in one of the hottest metal bands in the world today.

Photo - Gary Monroe

L-R: Andreas Kisser, Igor Cavalera, Max Cavalera, Paulo Jr.

I UNDERSTAND "SEPULTURA" MEANS A MASS GRAVE FOR HOMELESS PEOPLE. LET'S TALK ABOUT YOUR BACKGROUND AND UPBRINGING A LITTLE BIT. TELL ME ABOUT YOUR FACE TO FACE ENCOUNTERS WITH VIOLENCE AND/OR SUFFERING.

''There's been a lot of (bleep) things in Brazil still going on,'' says Paulo, ''but personally I've never had any problems with violence, but I know it happens a lot. Though I've been close to it, it has never happened to me. It's not about violence -- like the physical violence, but that too -- there's the violence and disrespect of people, like the violence with the police doing all the wrong (bleep) and all the corruption. It's been happening a long time. I grew up with that and it's getting worse now, somehow. We've been out of Brazil for a long time and I keep talking to my relatives, and nobody has any new hopes about it, It's getting worse every time.''

HOW HAS THIS KIND OF EXPERIENCE AFFECTED YOU AS A PERSON?

''It's pretty sad, but most of the Brazilians, like us and Chile, we've been so long with it. Since I was born, Brazil has had a lot of problems, even way before that. I think people find a way somehow to be happy and enjoy life. Somehow with all the problems, we find a way to be happy.''

HOW HAS THIS KIND OF EXPERIENCE AFFECTED YOU AS A SONGWRITER?

''The way we are, you know, the way we grow up makes us a little bit different than other bands, like our attitude about all this stuff. We came from a country that nobody really knew anything about this kind of music. Until we came out with this kind of music, nobody ever thought that Brazil could have musicians doing this kind of music. We really play a style that's the way we are. I think that's why people look at us in different ways.''

HOW DID YOU GUYS BEGIN IN MUSIC?

''We started young. I started with the band when I was around 14 or 15. It just became natural. I like a lot of music, and somehow we just sat down and started to play with some different stuff and really got into the music. Just for fun we used to play the weekends because there was nothing to do. We never thought we would be at this point. We never thought we would even record a tape. It was weird. It just became natural. I really don't know how to explain that to you.''

HOW DID SEPULTURA COME TOGETHER?

''I met Max and Igor, who used to live in my home town. We used to have mutual friends with guys who just wanted to jam. And the next thing I knew, I was already in the band. We started to play together, and there was another guy playing just for fun. This record store was going to start a Geffen sales thing in Brazil and they took us and another band for a test. We split a record with them. We started to do it and became more and more popular, and here we are.''

YOU GUYS HAVE RECEIVED A LOT OF POPULARITY. HOW DO YOU FEEL ABOUT THAT NOW?

''I think it's cool. I don't really think about those success things too much. It will make you change your mind. We try to stay the same as it was in the real beginning of the band. We like to talk to everybody. It's cool, you know. We really like the respect we have.''

I NOTICE SOME SUBTLE INDUSTRIAL INFLUENCES IN SOME OF YOUR NEW TUNES, LIKE THE RIFF IN "TERRITORY." WHERE DO YOU SEE METAL GOING?

''I don't know. It's kind of hard to explain that. The thing I can tell you is that we keep on, you know. The way you felt to write the album is what comes out.

A lot of different stuff comes out, through a lot of percussion and too many different things that I could tell you. There's industrial stuff, there's a lot of power to it, the heavy stuff."

WHAT DO YOU THINK IS HAPPENING TO HEAVY METAL IN GENERAL?

"I think it's just a next step. Music is just going through changes, like in the 70's when Led Zeppelin started and all this stuff changed a little bit; but I think the root is still in there."

DO YOU DOUBLE GUITAR RHYTHMS WHEN YOU RECORD?

"We tried to catch the live type thing, so when we recorded the drums everybody played together -- and we kept all the tracks. Once we did different tracks and stuff, he was choosing the best takes. He used a couple parts from the first take and a couple parts from the second. I don't know how he chose that, but we recorded it a couple different times on different channels and listened to it for hours and hours to find out which one was the best. It was the first time we ever played with a lot of expense (big budget)."

WELL, WHAT'S IN THE FUTURE FOR SEPULTURA?

"We'll do as much as we can for this album; play as much in as many places as we can; and enjoy it and just be happy."

TELL ME ABOUT THE BRAZILIAN INDIANS THAT COMMITTED SUICIDE, WHICH INSPIRED THE SONG "KAIOWAS."

"They did that against the government because the government was trying to take their land away. They didn't have any power to fight against guns and (bleep) like that. The only answer they found out of it was to kill themselves. They didn't want to try to learn the white man's rules and (bleep) like that, so they decided it was, like, better to not exist anymore. I think it was called like an offense that they would do something like that. The white people didn't respect them."

"KAIOWAS" IS A BRILLIANT INSTRUMENTAL TUNE. IS THE MUSIC INSPIRED BY SOMETHING YOU HEARD THOSE INDIANS PLAYING?

"I think there's a little bit of influence of Led Zeppelin in the second half of the song. There's a tribal thing going on, but it's really Brazilian. From the north of Brazil, there's music like that. We were just jamming and that came out."

ARE YOU FAMILIAR WITH THE MEANING OF THE TERM A.D. (YEAR OF OUR LORD)?

"I know it means just anno Domini; after Christ."

WHAT DO YOU THINK OF THE SIGNIFICANCE OF JESUS CHRIST?

"Uhh, I think He was very important and that His Spirit is always. I don't trust people's church. I don't like preachers and stuff like that...people who use His name, you know, to take money away from the other people and they use it up. When you read the Bible or whatever...when I was a kid and I was learning in school, (I read) He never charged anything to help somebody and He always helped everybody and was real cool and taught people how to be nice. That's not what they teach you in the church and (bleep) like that. You see a lot of rich priests around the world. That's not the way Jesus taught them how to be."

WHY DOES SOMEONE LIKE DAVID KORESH SEEM TO BE A WORSE CRIMINAL IF HE DOES HIS ACTS IN THE NAME OF GOD?

"I don't know how a person like this guy could control a lot of people and the people couldn't see. I don't know. It's pretty sad. He did all these (bleep) things and then he went nowhere. He killed everybody and everybody's dead now. I think it's pretty stupid. If you want to be religious, you don't have to really go to the church. Just by yourself you can find your God and talk to Him. You really don't have to...if you'll just be nice to the people and just try to be a peaceful person, then I think that will help way more than just faking and going to church every weekend, and when they come back home they fight with your mom and punch somebody else in the street. That's my policy."

WHAT DO YOU RESPECT ABOUT GOD?

"I don't know. There's a lot of things. When I talk about God, I don't see it as just Jesus Christ. I respect the spirit of things and all the good vibrations. I consider that God all together. It's like I told you, I don't go to church. I don't trust those people like that. I think I'll be more happy if I have a nice friend and we can exchange some ideas and we can help somebody on the street or do some nice things; be nice to people, that's the best way to go."

YEAH, THAT'S LIKE HOW THE CHURCH STARTED. THE FOLLOWERS OF JESUS JUST HUNG OUT WITH EACH OTHER IN THEIR HOMES.

"That's how the thing started and nobody really does that, you know. The priests go over there and all these different religions go over there and stay for one hour and pray and say a lot of things to people and that's it. He turns his back and goes. It's like work to him."

HAVE YOU EVER LOOKED AT THE WORDS OF JESUS AND BEEN CHALLENGED, LIKE THE INVITATION TO FOLLOW HIM AND RECEIVE HIS FORGIVENESS?

"All my family is very Catholic and sometimes in school we talked about stuff like that, but I just prefer to go it my way. For me, it makes me feel more comfortable, than to go into church and pray and go back home and all this foul stuff. You see a lot of people go into church and go, 'Oh, God!' And turn back and steal from other people and do all bad things and it doesn't work. I don't see nothing happening there."

HOW WOULD YOU DESCRIBE YOUR PERSONAL VIEWS OR IDEAS?

"It's kind of hard. I don't know. I just try to do the things in the way I feel comfortable and make a lot of friends and be good to the people and help. That makes you feel comfortable and you can go to bed at nighttime feeling good. You can have a nice night's sleep and wake up in the morning and feel good. I'm sure nobody hates me and I don't have any enemies. Just that fact makes me feel good. People respect me, you know, and I have a lot of friends. I like that."

IT'S GOOD TO HAVE THAT PEACE IN YOUR LIFE. HAVE YOU EVER LOOKED AT THE CHALLENGE THAT JESUS MAKES TO PEOPLE TO FOLLOW HIM, LIKE HIS WORDS IN THE BIBLE ABOUT BEING HIS FOLLOWER?

"Yeah, I've been reading sometimes in the Bible, but there's a lot of interesting things; but most of the people, they don't really follow that. But there's some nice stories in there."

Continued on page 28

Bride continued:

"I'm not anxious to re-sign with Star Song and I'm not anxious to sign with anybody else, but I'm very open to what the Spirit of the Lord would tell me to do. I've always said that, if He says, 'Don't sign a record deal,' then I'm not going to sign a record deal. I feel like this album will have a life of 18 months to two years. I'll have the time to make a decision and see where everybody's heart is at. I don't feel like Star Song has a bad heart or anything, but there just comes a time when you have to reevaluate everything. It's like doing your taxes; you have to find out where you're at and where you stand. I've led this band for eight years and I'm wanting to make sure my life is in order, so that I can make the correct decision as to what to do.

"I'm not only talking about my life, but each band member and their families. A record company is not just signing Bride, they're signing four families. That needs to made clear when we go in to negotiate with anybody. Honestly I can say that there's a lot of people that are interested in Bride. I figured that, because we've had some success at what we do, (and) anytime there's a buck to be made, there's somebody who wants you. I'm happy to take my time and not get over-anxious. I've got my solo album. I'm very excited about that. Troy is remixing *The Best of Matrix*, which should be out by Cornerstone.

"There's certain things in our own life and in the band that God is working with and, once we get our house in order, then He'll direct it. I know for a fact that we're going to be playing this year, but I think that as a unit that we're drawing closer. With Rik leaving the band and us getting a new guy, it's almost like starting over again. It kind of carries more of a family atmosphere.

"I've got two children; Jerry has two; Steve, the new bass player, doesn't have any kids; and it looks like Troy is getting married real soon. They've been talking about it for years. Now his house is done, his loan's approved, and it looks like it'll happen."

If the distant future is uncertain for these ordinary guys, at least those who buy their new album and see this tight-yet-loose band live this summer will have some extraordinary music to jam to. It's kind of nice to have guys like Dale, Troy, Steve and Jerry around making music, because they're so approachable -- and when you get up close you find out they're not just made of straw. **HM**

Sepultura continued:

BUT DO YOU FOLLOW IT?

"Nah, somehow, when I used to read it...some parts that I used to read just to know a little bit more, it was a good experience just to read it. From there you take some message or whatever and see where it takes you. The idea is to take it and go the best way you can go. I'm not like a Catholic fanatic or anything like that. I really respect other religions. I don't think Jesus was just a Catholic. I think other religions somehow go the same direction."

HAVE YOU EVER READ THE PART IN THE BIBLE WHERE JESUS SAID, "I AM THE WAY, THE TRUTH AND THE LIFE; NO ONE COMES TO THE FATHER BUT BY ME?"

"I guess so. I can't remember very well, but I think I did."

THAT'S KIND OF A PLACE WHERE JESUS KINDA SETS HIMSELF APART FROM THE OTHER RELIGIONS, SAYING THAT "I AM THE ONLY WAY." MY PERSONAL CONCLUSION IS THAT HE'S EITHER LYING OR HE'S TELLING THE TRUTH.

"It's kind of hard. I don't know. I respect other religions. I respect more the way things go than the church. Like, if you go to a Brazilian church and you see all the priests have all the nice homes, cars and (bleep) and there's a lot of homeless people. People that don't have money go to church and give it, like whatever they have in their pocket. They think that they're buying space in Paradise. I don't think like that."

YEAH, IT'S PRETTY MESSED UP, HUH?

"Like a brainwash. As far as I know, Jesus never charged or any of those other religious people -- like the good spirits on the earth -- never charged nobody to help them. That's not what this kind of religion is doing right now."

IN CLOSING, IS THERE ANY EXPERIENCES IN YOUR LIFE THAT YOU WANT TO SHARE, LIKE MAYBE TOURING, THAT JUMPS OUT AT YOU?

"I'd say, if I could bring all my friends and everybody I really like, my friends and my family, to come over and share...to stay with me and see what I'm really doing. That would be cool, just to show them what I'm really doing. They know about it, but what I tell is different than what you see by yourself. That would be cool to do that one day." **HM**

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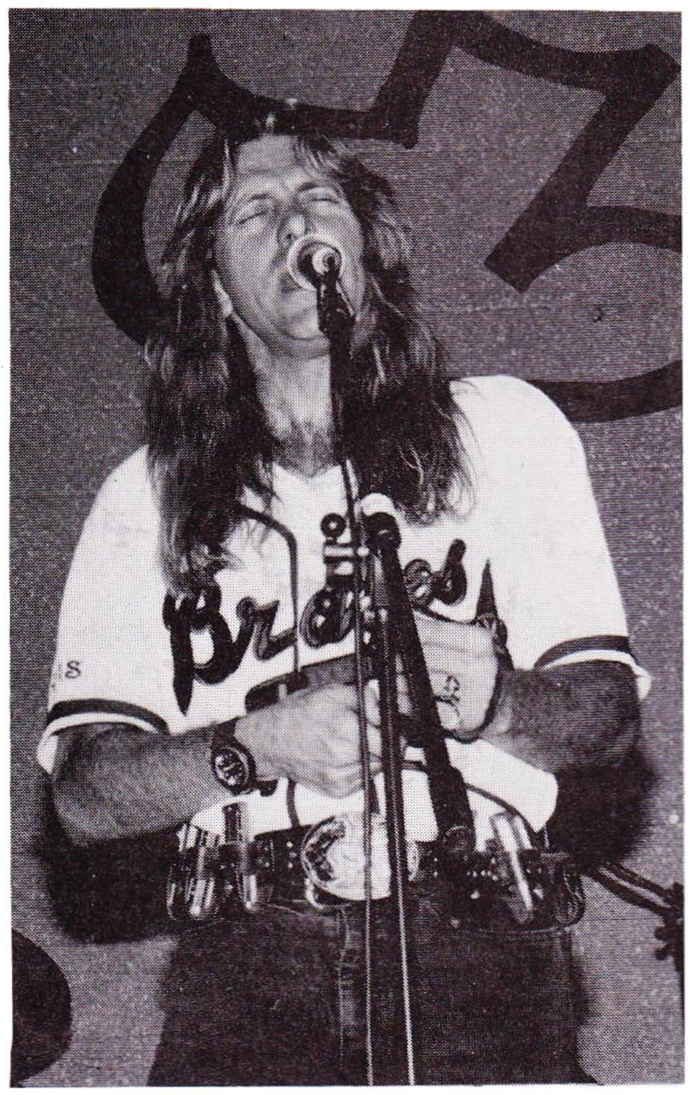
METAL TRACKS

The *Heaven's Metal CD* is scheduled to be released via Intersound Distribution simultaneously with this issue. The 12 artists and songs are: **Bride**, with a song "recorded just for this project" called "I'm Alive," **Precious Death**, with "Talk About The Weather," **Scapegoat** with "Wake Me," **E.D.L.** (Everyday Life) with "90's Warfare," **Mike Lee** with "True Love," **Fourth Estate** with "Reflections," **Kerygma Child** with "Stripped," **Latter Reign** with "Desire," **P.O.D.** with "Every Knee," **Slamcat** with "Why Can't I," **The Blamed** with "Walkabout," and **Wickeds End** with "Kingdom Come." It will retail at the special discount price of $8.99 per cassette, and $12.99 per CD. We received probably 100 entries for this compilation, which made the selection process hard. We think you'll be pleased with the results. Who knows, maybe we'll do this again sometime!

One thing we are doing in the future is a joint project with **Darrell Mansfield**, which will put ministry in your hands. That's right, in an unprecedented move we are going to let you, the reader, choose the musicians that will back Darrell up for that long-awaited hard rock album we've all been waiting for him to do. With your vote, we can assemble a "dream team" of a band that will record your songs. What?!! That's right, you songwriters out there can send in your tunes, which may be chosen to be recorded by this all-star band. You'll begin to see an ad and ballot soon for this "get involved" project, but you can begin to send in your votes and/or songs now. But that's not all! Maybe you're a young, undiscovered preacher in hiding that has a good sermon or two inside of ya. Well, we're gonna let you write a short 1 to 500 word sermonette that Darrell will preach for you at the end of this album. So, there you go, you can get involved and basically make this album your own. Shoot, if you're an artist, you can even send in your album cover artwork for consideration! This is your album, so get involved! Send all contributions to: Feet On The Rock/ Name On The Roll, c/o Heaven's Metal, PO Box 17367, Austin, TX 78760-7367.

The next two volumes of the *Heaven's Metal Video Magazine* are due out this summer. Volume Two takes an inside look at **Barren Cross** back in the studio recording its three songs for the *Premium Cuts* album, along with the "Imaginary Music," and "Cryin' Over You" videos, plus a rare live concert video of "Killers of the Unborn" from the *Atomic Arena* tour. There's interviews with **Deliverance** (plus the "Weapons of Our Warfare" video) and **Precious Death**; plus a segment with **Bride**, which includes a live performance of "Hired Gun" in Brazil. Volume Two ends with a short devotional by Barren Cross bassist **Jim LaVerde**.



Darrell Mansfield (Dead Pharisees Photography)

Volume Three features **Mortification**, with full-length videos of "Grind Planetarium" (both live and studio versions) and "Scrolls of the Megilloth." There's interviews with **Tourniquet** (plus the "Ark of Suffering" video), **Mortal**, **Under Midnight** (with the never-before-seen video for "Cyber Vision"), and **Bloodgood** (taped the night of their last performance). The devotional this time is by Tourniquet drummer **Ted Kirkpatrick**.

Jerusalem, whose new album *Prophet* is getting a great response in European mainstream press, sent its lead singer **Ulf Christiansson** to GMA Week to try and secure a distribution deal for the United States. The band really feels ready to come back in a big way. They feel like God really wants to do something with them. Once a deal is made, the band will probably relocate to the United States, so touring here will be much more feasible. The band's moving ballad "Berlin 38 (Next Year In Jerusalem)" is going to be played over national television in Holland sometime in May as the country remembers the Holocaust with three minutes of silence on television and radio. Immediately preceding these three minutes of silence will be their song, accompanied by scenes from the movie *Schindler's List*. Wow! Talk about someone using your song for something impacting! Think of how much attention that song is going to get. Everyone will be listening to it and concentrating on the words. Praise God!

The mainstream press in Scandinavia has been very kind to Jerusalem in reviews of the new album:

"Jerusalem have made their best album ever...It's time for the secular audience to wake up. The music reminds me of both U2 and The Cult. As usual, Jerusalem gives us great songs and a contagious energy that comes from the strength of their faith... (four stars out of five) -- Heavy Mental, Sweden.

"Jerusalem takes a giant step forward with the release of *Prophet*. They are setting a new standard that, in the name of justice, should be acknowledge far outside the Christian music world." -- Dagen, Stockholm

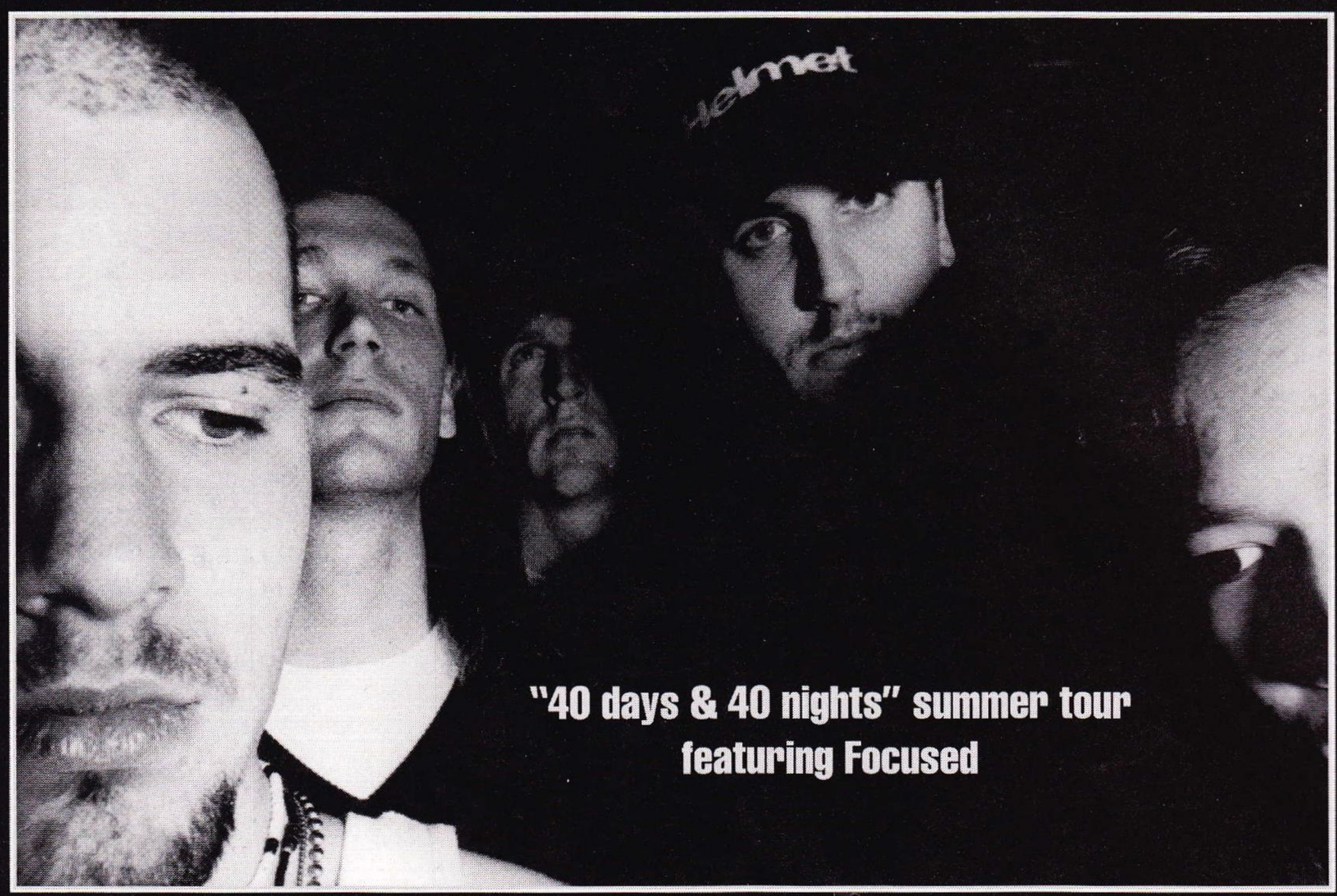
SCATERD FEW has a new record out on Sopa Records. "It's rockin,"' reports lead vocalist Allan Aguirre (formerly known as Ramald Domkus). The title is *JAWBONE OF AN ASS* and it should be available now.

Petra was featured on "CNN Morning News" live from Washington D.C. while on their spring tour. This followed the band's appearance on "CNN Showbiz Today" three weeks prior.

Robert Sweet and **Tim Gaines** were conspicuously absent at a recent Michael Sweet record release party in Southern California. It seems they were further East recording an album with **Rex Carroll**. Rex's new band, with vocalist Jimmy Bennett, promises to be some really hot material that finds Rex satisfied and excited musically.

Tamplin had two videos recorded on his recent tour of Europe; one for "Slavetrade" and another for "Dancing On A Volcano." On a downer note: several guitars were stolen out of the band's truck while parked at a hotel

Tooth & Nail bands on tour this summ



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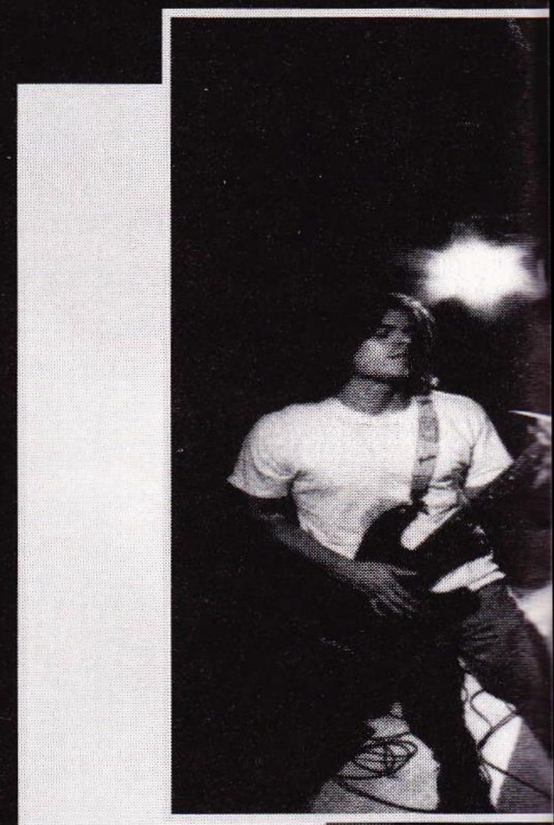

June 24 - Bartlesville, OK (918-337-0500)
June 27 - Omaha, NE (712-328-2771)
June 28 - Carterville, IL (618-985-2991)
July 2 - Bushnell, IL (Cornerstone Hard Core Stage)
July 4 - Velparaiso, IN (714-476-2668)
July 5 - Davenport, IO (309-794-0954)
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July 13 - Philadelphia, PA (215-382-3344)
July 16 - Tampa, FL (813-328-1025)
July 18 - Birmingham, AL (205-995-9858)
July 19 - Atlanta, GA (404-642-1353)
July 20 - Summerville, SC (803-873-6894)
July 22 - Memphis, TN (901-458-8064)
July 23 - Evansville, IN (812-468-4283)
July 25 - Lincoln, NE (402-488-5644)
July 27 - Houston, TX (713-367-9074)
July 28 - El Paso, TX (915-584-3912)
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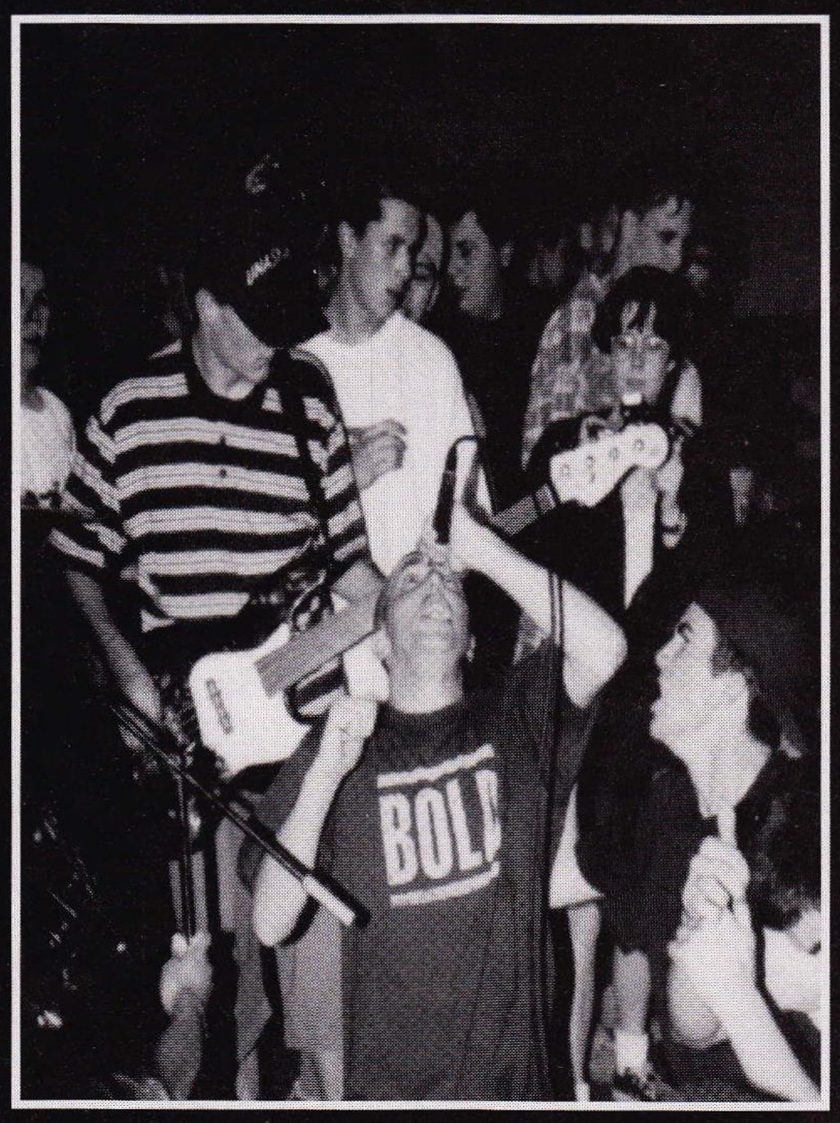

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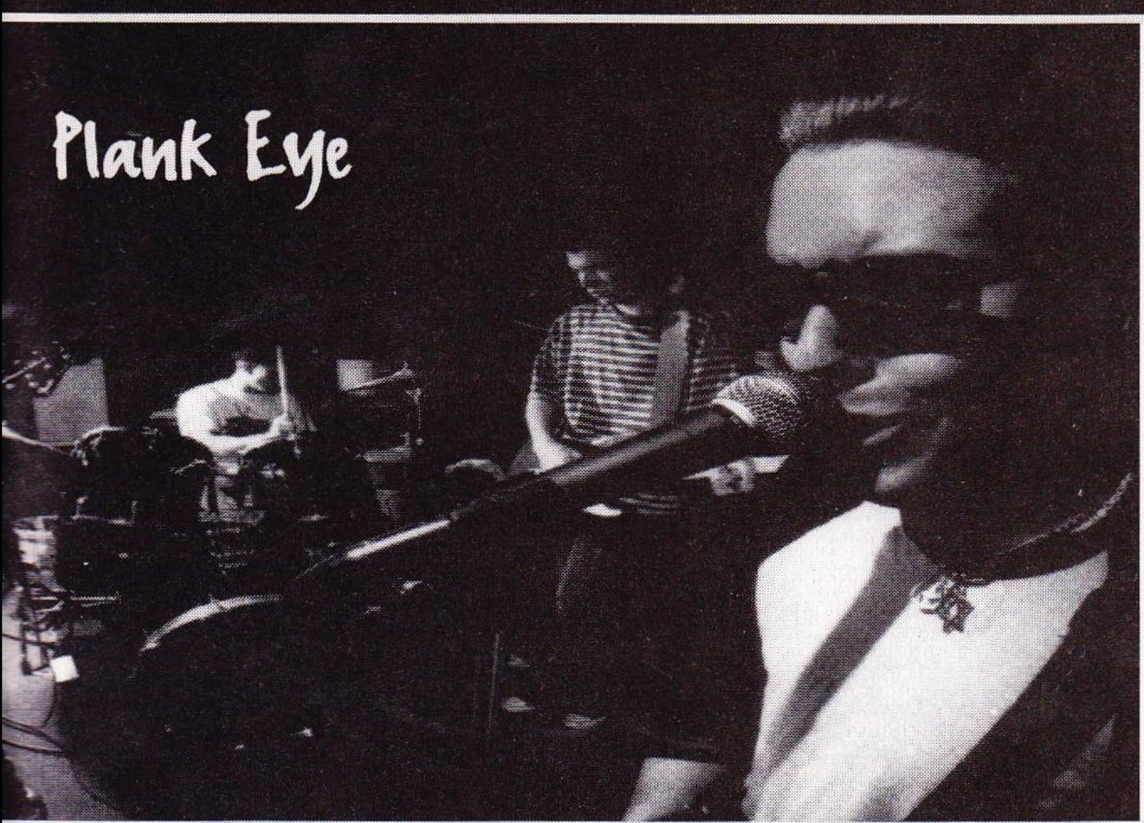

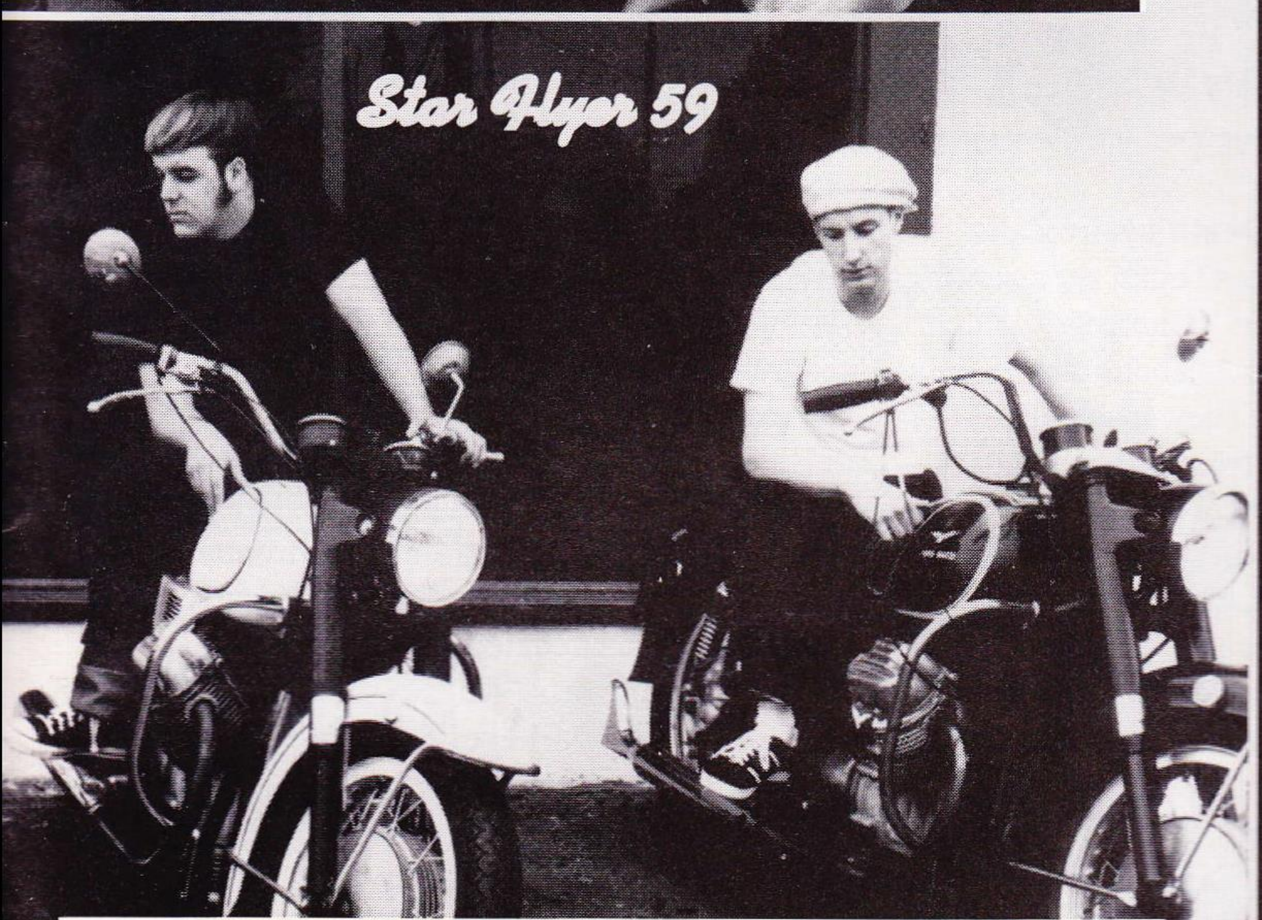

The "FAR FAR FAR away from home tour" featuring Plank Eye & Star Flyer 59

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June 25 - Bartlesville, OK (918-337-0500)
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July 9 - St. Charles, MO (314-994-1117)
July 10 - Little Rock, AR (501-835-4113)
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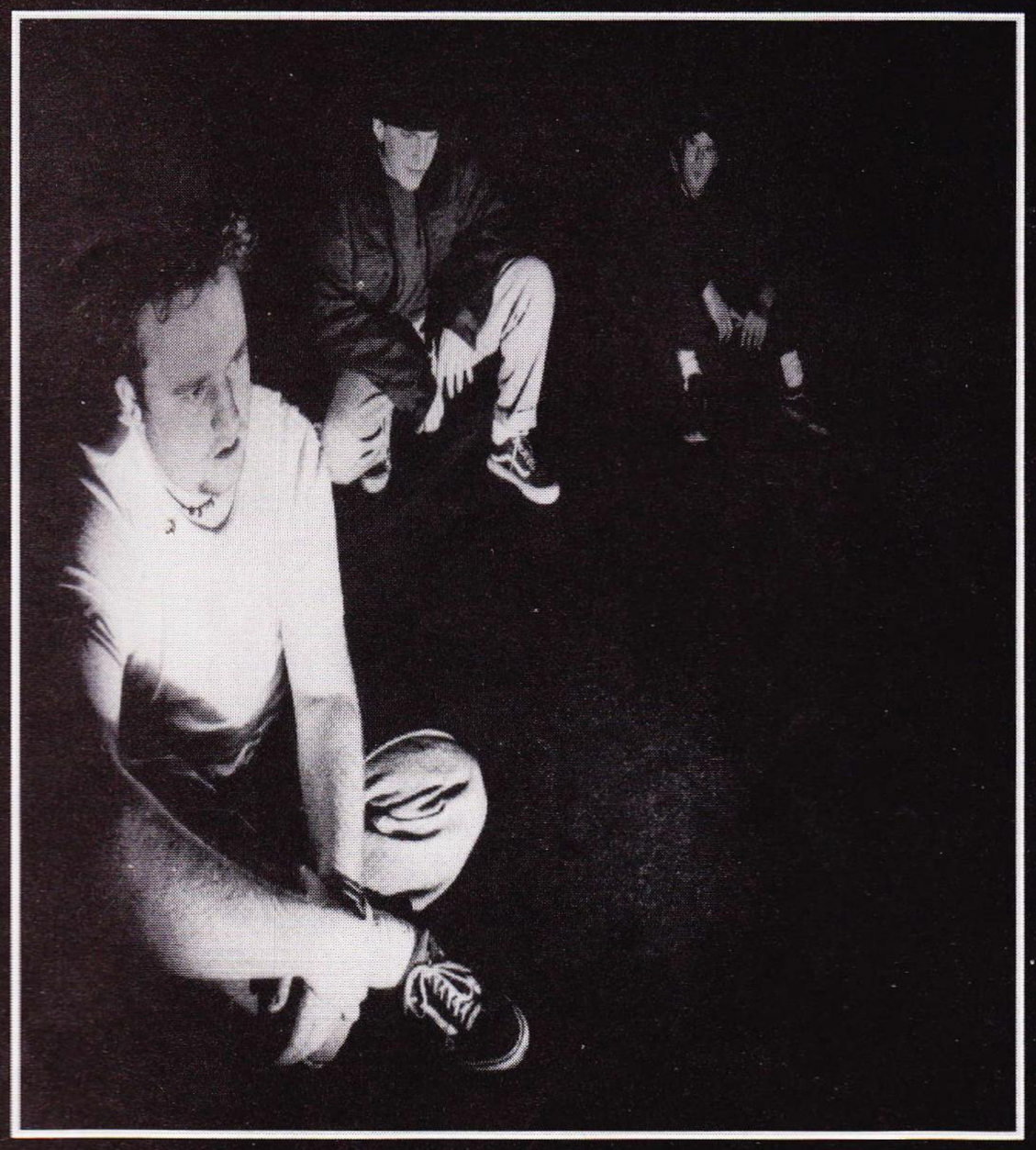
July 17 - Summerville, SC (803-873-0772)
July 18 - Myrtle Beach, SC (803-626-1461)
July 30 - Phoenix, AZ Plank Eye only (602-246-1336)



WISH FOR EDEN

PET THE FISH

1994 TOUR

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July 8 - Columbus, OH (614-575-1322)
July 9 - St. Charles, MO (314-994-1117)
July 11 - St. Louis, MO @ "Kennedy's" (314-421-3656)
July 14 - Columbia, SC (803-772-5691)
July 15 - Tampa, FL (813-862-8418)
July 16 - Jacksonville, FL (904-641-3603)
July 17 - Summerville, SC (803-873-0772)
July 18 - Birmingham, AL (205-995-9858)
July 20 - Little Rock, AR (501-835-4113)
July 22 - Memphis, TN (901-458-8064)
July 23 - Evansville, IN (812-468-4283)
July 25 - Lincoln, NE (402-488-5644)
July 27 - Houston, TX (713-36-9074)
July 28 - El Paso, TX (915-755-6212)
July 30 - Minneapolis, MN (612-379-2858)

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garage.

Legend Seven recently taped an appearance on Pat Boone's ''Gospel America'' television show, which appears on Trinity Broadcasting Network.

By the way, Z-Music's ''Brimstone Chronicles'' features a weekly ''Heaven's Metal Update'' news segment with current news and the occasional 10-second CD review. I've also started airing several ''rockumentary'' style segments on the local public access TV channels in Austin, Texas.

Michael Sweet has two major tours scheduled; the first being a promotional tour to major U.S. cities where he will perform acoustic sets in retail outlets. Besides playing several major festivals this summer (Creation, AtlantaFest, Jesus Northwest), the band will do a full blown tour in fall, playing to an estimated 300,000 by year's end.

In addition to Imagine This, new Benson act **Nouveaux** will have an opening slot on the fall Michael Sweet tour, hitting 40-plus cities. Nouveaux is a five-member band based in Jackson, Michigan. Members **Paul Alan** (lead vocalist/keys), **Brad Angus** (drummer), **K.C. Smothers** (lead guitar), **Steve Ashley** (vocals/rhythm guitar), and **Kurt Lehman** (bass) have been together since 1991.

In September, the only New England Christian music festival will take off in Granby, Massachusetts. The fest will feature the only New England appearance of **Steve Taylor**. Other performers include hard rockers **Fortress** and other regional acts. For more information, call (413) 467-3378.

Decision-D have delayed its planned U.S. spring tour. Hopefully, the tour will get underway this summer. One of the band's songs is being featured on the *Pain Unlimited* album on Crypta Records in Europe.

Tooth & Nail Records has signed **MXPX** and **Blenderhead** -- both from Seattle, but neither ''sounding Seattle.'' MXPX is reported as speed punk a la Bad Religion; and Blenderhead is weird, experimental punk a la Fugazi, Jawbox or Quicksand.

The Crucified's early custom tapes, *Take Up Your Cross* and *Nailed* are both being reissued on one CD this month.

The **Chatterbox** album hits the streets on July 7th, but Cornerstone attendees may pick one up there.

Chris Lizotte has a new album finished, titled *Long Time Comin'*. Fans of his last Texas Blues-flavored music (a la Stevie Ray) will no doubt dig this release. His guitarist, **Raymond MacDonald**, will also be releasing a solo album on New

Michael Sweet meets Imagine This members Tambri Hunt, Trey Hebert, Rick Weinland, Darryl Youngblood & Ahmed Montgomery

Breed Records.

Precious Death lead vocalist **Christopher Scott** has begun representing an organization called ''Choices,'' which speaks at public schools about morals on a philosophical basis. They speak about the choice of abstaining from pre-marital sex for health, psychological and social reasons. Being that they talk in public schools (in the U.S.), Chris cannot talk about God or Christianity as being the reason for abstaining, but often it opens the door for kids to see a difference in the Choices representatives and provides the kids with opportunities to ask more questions about why they do these talks. The *Southpaw* album (one of the best things to happen to Christian hard music this year--Ed) is now being distributed in Walmart, Camelot, and Hastings chains.

Grrr recordS will be releasing a compilation video of all its artists, with videos for the songs ''Land of Stolen Breath'' by **REZ**, ''Most of All'' by **Glenn Kaiser** (from his solo worship album -- *All My Days*), ''Ecstasy'' by **The Crossing**, ''Voice of Defiance'' by **CRASHDOG**, ''Ain't Much Difference,'' off Glenn's solo blues album *Spontaneous Combustion*, and ''Break Out da Frame'' from **Causin' efekt**'s *Famlee Affair* album. Glenn and Wendi Kaiser are heading to Europe to minister at Spring Harvest, a heavy duty teaching festival in England, and then join the rest of REZ at the Opstand Festival in Denmark. Besides Cornerstone, REZ plays at the Sonshine Festival and Kingdom Bound.

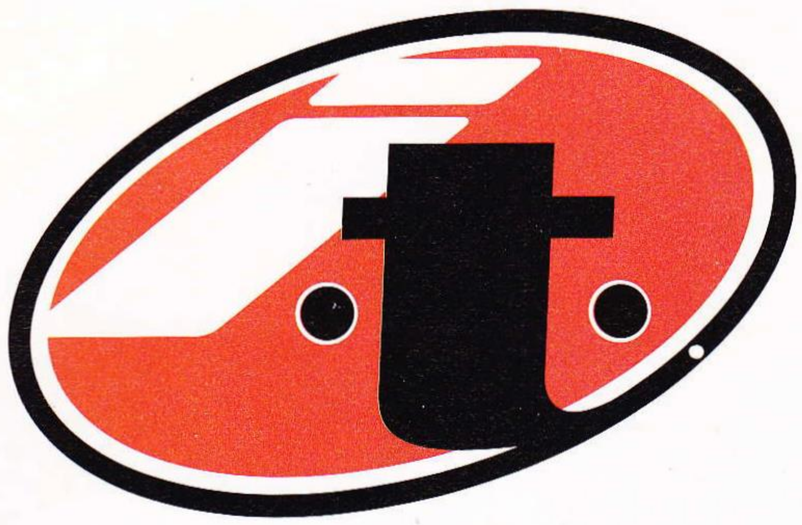
Glenn Kaiser has authored a new book, called The Responsibility of the Christian Musician. A much needed book that culls from Glenn's experience on the road and as an inner city pastor. The book is not about landing a record contract or writing a hit song, but about humility, and being accountable to your family, local church and, ultimately, the Lord. Here's an excerpt:

''...The Christian musician is at times a 'lame duck' in the Body of Christ. He or she is in a very strained environment both socially and spiritually. Historically, the Church has debated strongly over culture and the arts. Music and its uses/abuses has and will ever be a controversial subject among Christians. Many seriously immature believers have disobeyed Scripture by refusing to fellowship with other Christians because of disagreement over musical tastes. What can one say or do to end this unbiblical separation? Appeal to people in true Christian love. Pray, write and speak about it. Still, it becomes all too easy for others to decide that those who don't agree with them aren't 'balanced;' they are simply 'compromising.'

''If 1 Corinthians 13:9 and 12 is true, I individually, as well as corporately, only 'know in PART.' Why do we insist we are so completely RIGHT? Pride, insecurity, ignorance, foolishness.

''My heart is for those most like myself. We all seem to share this affliction! Yet, to truly love, pray for, and even fellowship in the Lord with those we disagree with is a statement neither the world nor Satan can silence, regardless of the tune. Thank God musical taste is not a biblical ground for fellowship/dis-fellowship! Sadly, some on either side of any given musical argument seem to think it is. Where in the Word of God can this position be validated?''

SHIFT AGAINST



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Soul Shock Remedy (reviewed in HM #46) recently had the opportunity to open for **Cheap Trick** in Phoenix. For more info on SSR, write: PO Box 1482, Scottsdale, AZ 85252.

Barren Cross has a new mailing address: PO Box 3565, Torrance, CA 90510.

June 25th is the day for the "Heaven's Gate '94" festival in Albuquerque, New Mexico, featuring: **Deliverance**, **The Echoing Green**, **Ultimatum**, **Day One**, **The Exit**, **God Fear**, **70x7**, **Ballistic Sheep**, **Billy Isodoro**, **Hidden Manna**, and **Conviction**. For more info, call (505) 881-7711.

A.R.T. Records also has a new address and fax number: PO Box 770446, Coral Springs, FL 33077-0446; (305) 978-8952.

Sardonyx guitarist **Rod Feltman** and his wife **Anne** are new parents. Their daughter **Michaela** was born on March 17 and weighed in at 8 lbs. 11 oz. Bassist **Chuck Turner** played his last show with the band on January 29th. He is intent on devoting time to his wife and two young sons, but does not rule out returning to the music scene in the future.

Former **Bloodgood** drummer **Paul Rorabeck** is in a new band called **Gramma Train** from his home base of Seattle.

Ex-**Lead** guitarist **Julio Rey**'s new band, **Frank's Enemy**, has a new CD being released. For ordering info (and to get back on the band's mailing list), write: PO Box 523899, Miami, FL 33152-3899.

20/20 Blind, who put in a luncheon showcase performance (with tracks!) at GMA, are happy to announce the Pro Mark endorsement for drummer **Chris Laurents**.

"Dependance Day '94 Metal Fest" is a show taking place in Elgin, Illinois on July 9th, featuring: **Tourniquet**, Deliverance, **Mortal**, Precious Death, **Crucifix**, **Ordained Fate**, **Battallion**, **Firescape**, **Secular Deformity**, and **Stormfront**. For info, call (708) 833-4246.

PFR's *Goldie's Last Day* has recently been the most requested album in the Gospel/Contemporary Christian category on the "intouch" system. "Intouch" is a computer terminal that allows record store customers to select recordings to listen to and rate before they buy. The album has also been well received in mainstream radio publications such as Hitmakers and Hard Report, which consists of disc jockey's recommendations for radio airplay.

White Heart has just finished an incredible one-week trip to South Africa that included a one-hour unedited national TV spectacular of their *Highlands* concert before a viewing audience of over 7 million people! They also performed a live unplugged mini-concert to a listening audience of over 2 million on "5FM," the flagship rock radio station for all of South Africa. **Mark Gersmehl** also joined the ranks of some heavy hitters, like Elton John and Bryan Adams, when he recorded an unplugged version of 5FM's jingle. White Heart's new single, "Heaven of my Heart" has also shot to #11 on the African Billboard chart and is still climbing!

Soul Shock Remedy (Photo by John Babor)

Sparrow Records have re-signed guitar hero **Phil Keaggy** (Keaggy recorded for the label in the mid-80's). The first project to come out under this agreement is a re-mastered rendition of Phil's 1986 *Way Back Home* album. The book A Deeper Shade of Grace, written by Phil's wife **Bernadette**, was recently named a 1994 Gold Medallion Book Awards finalist by the Evangelical Christian Publisher's Association. A Deeper Shade of Grace recounts the Keaggy's loss of five children due to miscarriage and premature birth and chronicles their grief and search for a deeper understanding of faith in the midst of suffering.

"Justice," the lead track from **Atomic Opera**'s debut album on Collision Arts, *For Madmen Only*, has made a good impact in its first week, landing in the number one "Most Added" position in almost every respected radio tip sheet and MTV's immediate add on the video. Produced by **Sam Taylor** at Houston's Rivendell Recorders, HM columnist **Kemper Crabb** calls it his "favorite of all the Wilde Silas releases." Kemper, Sam and Arkangel/Radio Halo guitarist Dave Marshall (whose son is in Atomic Opera) have formed a band called **Moons of Jupiter**.

Steve Baker, former manager for The New Union, is now managing Bride. Steve also manages PFR, who Dale says, "played more dates this year than Bride has in the last three!"

Atrium is a Brazilian thrash metal band fronted by Y.W.A.M. missionary **Marcos Borges**. For correspondence, write: Cx. Postal 1186, CEP 66. 017-970, Belem - PA, Brazil.

Cry Out is a band from Evansville, Indiana who recently made the trip to Nashville to display their live ministry at a showcase with Grrr's Causin' Efekt and The Crossing. For more info on this Indian four-piece, write: 5109 Fawn Lake Dr, Evansville, IN 47711.

Persecution is an extremely heavy new band distributed by A.R.T. Records. For more info, write: PO Box 2041, Hollywood, CA 90078-2041.

Zuriel has been asked to return to the main stage of "Fort Hamilton Days" for 1994. The three-day event takes place in Hamilton, Ohio and is Butler County's largest annual festival, drawing more than 75,000 people over the course of the weekend. Fort Hamilton Days officials cited positive crowd response to Zuriel's performance last year as one of the main reasons for asking them to return. A video covering all of last year's festival played on Hamilton's public access channel also drew positive response for the band. For more info on Zuriel, write: PO Box 15132, Hamilton, OH 45015.

Eric Anthony (reviewed in HM

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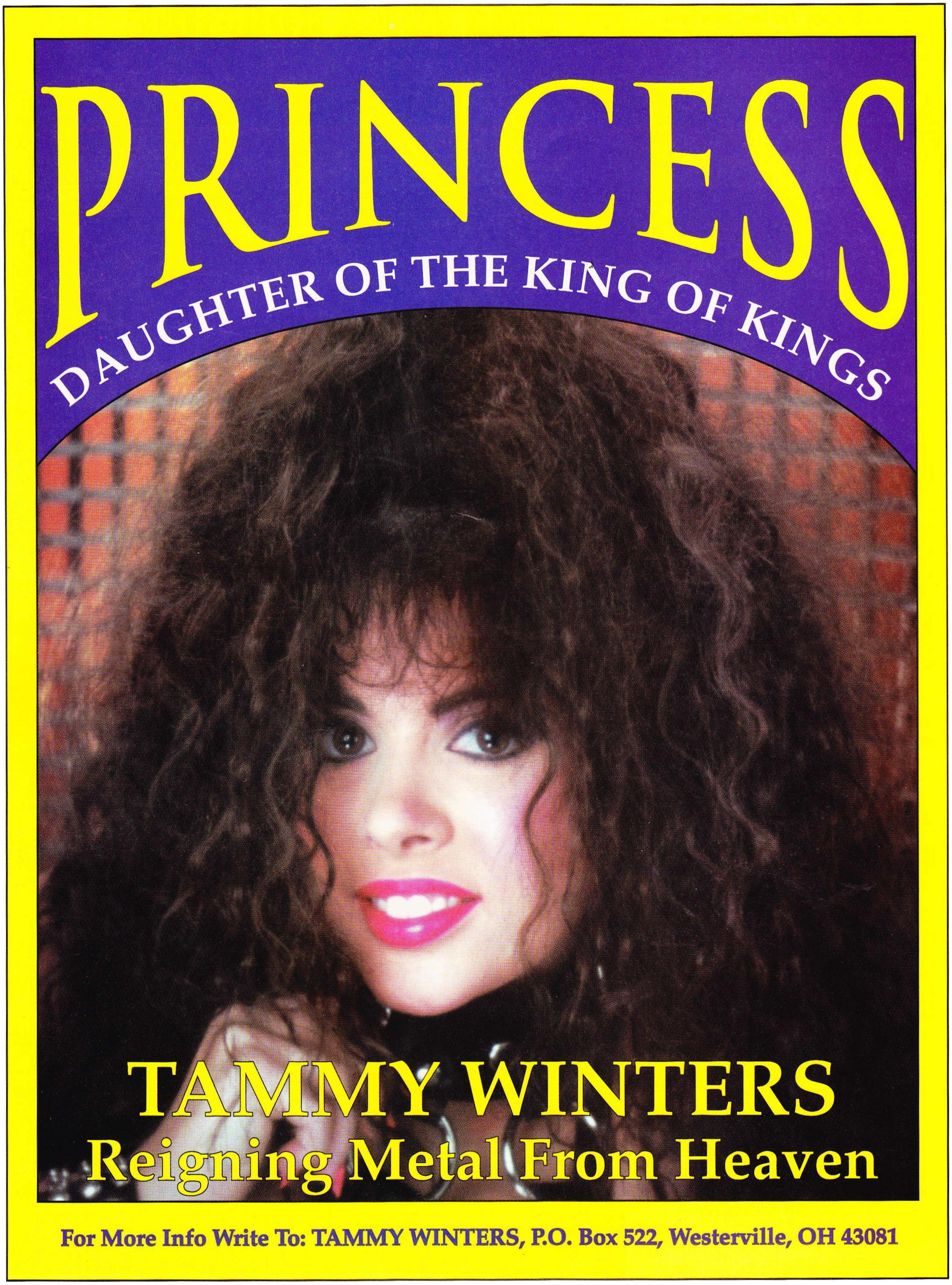
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#47) opened for Cry of Love at a sold-out show in February. The band have been called "the best band in the region" among several secular bands by a local secular nightclub magazine. In April the band won its second battle of the bands.

Everlife has a new 8-song demo that is being printed and packaged as we go to press. For more info, write: Les Easterby, 432 W. 54th S, Wichita, KS 67217.

East Coast bands wanting to make a difference might want to check out the Philadelphia Music Conference, which will take place between November 3-6. For more info, write, call or fax: PO Box 29363, Philadelphia, PA 19125-0363; (215) 426-4109; (fax) 426-4138.

Battalion is working on a video. For booking info, call (608) 786-0296.

The Quest Monthly is a music newspaper covering the Northwest Christian music scene (bands like **Submission Blue**, **Soulfood**, **My Cat Puddinhead**, **In Reach**, **Hokus Pick**, **Poor Old Lu**, **The Innocent**, **The Clergy**, **Blenderhead**, **Simple Green**, and **Adopted Dogs**...you see, there's a scene up there!). For more info, write: Tim Sutherland, 8710 5 Ave. W, #J336, Everett, WA 98204.

The Pure Rock Report is being published again by Living Edge Communications. For further info, contact Michael Buckingham at (614) 864-1333.

Sabaoth is a band formed in 1992 whose influences are Stryper, Novella, Van Halen, Whitecross, Mr. Big, etc. They have a 6-song demo out, including a Stryper cover of "My Love I'll Always Show." For more info, write: White Metal Fan Club, c/o Osmario M. Mota, Rua 12 N.o 80 Jardim, Melina Cep 13056-138, Campinas Sao Paulo, Brazil.

Vance Shepherd is a keyboardist/vocalist who worked with **Riki Hendrix** (first cousin of the late **Jimi Hendrix**) and co-wrote various songs for the *American Dream* album, which featured **Buddy Miles** and **Billy Cox**, formerly in the **Band of Gypsies** with Jimi Hendrix. Vance is a believer who is looking to do some Christian music. Interested musicians may contact him at (702) 359-9608.

After seeing his photo in print, R.E.X. honcho **Tyler Bacon** cut off all his hair. Wow! The power of print...

Be sure and pick up our September/October issue, which will have features on **Tourniquet**, **Whitecross**, **Under Midnight**, **Paramaecium**, **The Kry**, special looks at both the blues and the hardcore scenes, plus much more.

HM

GMA WEEK ROUNDUP

This year's Gospel Music Convention (coined "G.M.A. Week") have come and gone with a few bangs. The week started with a couple acoustic performances by both **Bride** and **Guardian**. Bride did a very strange version of "Would You Die For Me" (strange in the fact that it was acoustic). **Dale** displayed his excellent vocal delivery (this guy projects!) and **Troy** played his acoustic through a wah-wah pedal, which is the first time I've heard somebody do that. It sounded pretty cool. Guardian performed a very fun and loose version of "Shoeshine Johnny" complete with some jazz-inspired improvisational jamming by **Tony Palacios**.

The next night showcased **Michael Sweet** and band (**Jamie Wollum** on drums; **Dennis Cameron** on guitar; **Scott Harper** on bass; and **Paul Huseman** on keys), which was "tight as a tick" (as Kemper Crabb would say). Following a short presentation to inspirational singer **Larnelle Harris**, the noise level in the room was transformed by a power chord from about 60 db to around 120 db. Performing six songs from his debut album, Michael and band sounded like anything but a wimpy commercial rock band. These guys rocked big time! They slammed through "Together," "J.E.S.U.S.," "All This And Heaven Too" and "Take Me Home." The only down side to the whole performance was the perfect sound of the BGV's. (What?) They sounded perfect because the band depended on vocal sampling for that pristine wall of sound in the choruses. They cranked out so much energy and volume that even tamer album cuts like "Tomorrow, Tonight" and "Someday" sounded like melodic metal ballads. Michael even belted out his patented scream a few times, like in the tune "Take Me Home." Fans of Stryper are gonna be treated to most of what they crave when Michael hits the road this fall (which is including new Houston rockers **Imagine This**). Dennis Cameron played a nice Jackson-endorsement guitar with a really cool painting of the face of Christ on it (familiar with the "Won by One" shirt design? That's it).

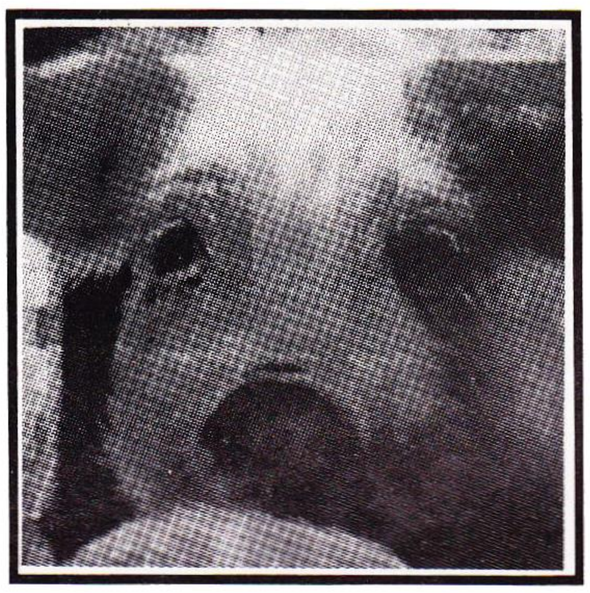
Lovewar played two songs at Word's "Rock the WAL" night concert, which displayed this band's raw talent. This rock solid trio ripped through "Just The Same" and "Take Me." You should've heard the power of the silence in the minute rests in "Just The Same." The clean break they made coupled with the monster riff that they come back in with made for a mind-blowing display of tightness. It's a high compliment indeed to say that Lovewar ranks up there with King's X, but this live display proved it for me. While not as on top of it for their second tune, "Take Me," the band still takes their primo sound on compact disc and takes it a step higher live. If this band will get in their tour bus and do it this next year, they're gonna win fans faster than a Michael Jordon fronted Chicago Bulls team.

Other bands on the bill that night put on energetic shows, especially **The Prayer Chain**, but the best metal riffs were played by Lovewar in just two songs. The Prayer Chain, who were on tour with **The Seventy Sevens** at the time, started off their show with the now customary "Crawl," which almost needed an energy boost by song's end. Maybe the next album will feature a verse that pleads, "Crawl is dead..." Still a great tune live, though. The band played its cover tune from its live EP/CD, "The Cutter," plus "Dig Dug" and the powerful "Never Enough." **Choir** drummer **Steve Hindalong** came out several times and added his spirited bongo drumming for extra percussive texture that added emotion. Guitarist **Andy Pricket** had lines painted on his face a la some lost Indian tribe in the Amazon.

Dakoda Motor Co. and **The Seventy Sevens** played on the bill as well, but this reviewer wanted to scuttle over to another club to catch new R.E.X. act **The Ministers**, fronted by former Imperial **Jimmy Sloas**. Jimmy played his bass up around his neck like a jazz guitarist and treated it like a small toy in his hands. Visions of Mr. Big were conjured as he did several runs and solos on his bass. The whole band did lots of soloing and competent showboating. It was a much different band than I expected. This is more an arena rock band than it is a college radio band. Their debut album should be pretty technical and melodic as well. Apparently the band had recorded an entire album for Hollywood Records a couple of years ago and were dropped. This album will be all new material.

All of this good music happened on Monday night, and the rest of the week couldn't really match it. Tuesday saw a performance by **L.S.U.** that showed another looney side of **Mike Knott**, who came out wearing an Elvis suit. The guitarist and bassist both wore dresses, rounding out the

FOR HEAVEN'S SAKE



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Circle Of Dust
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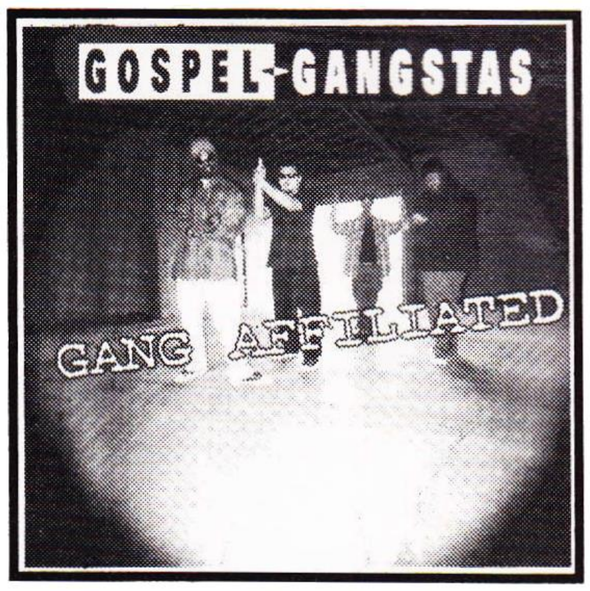

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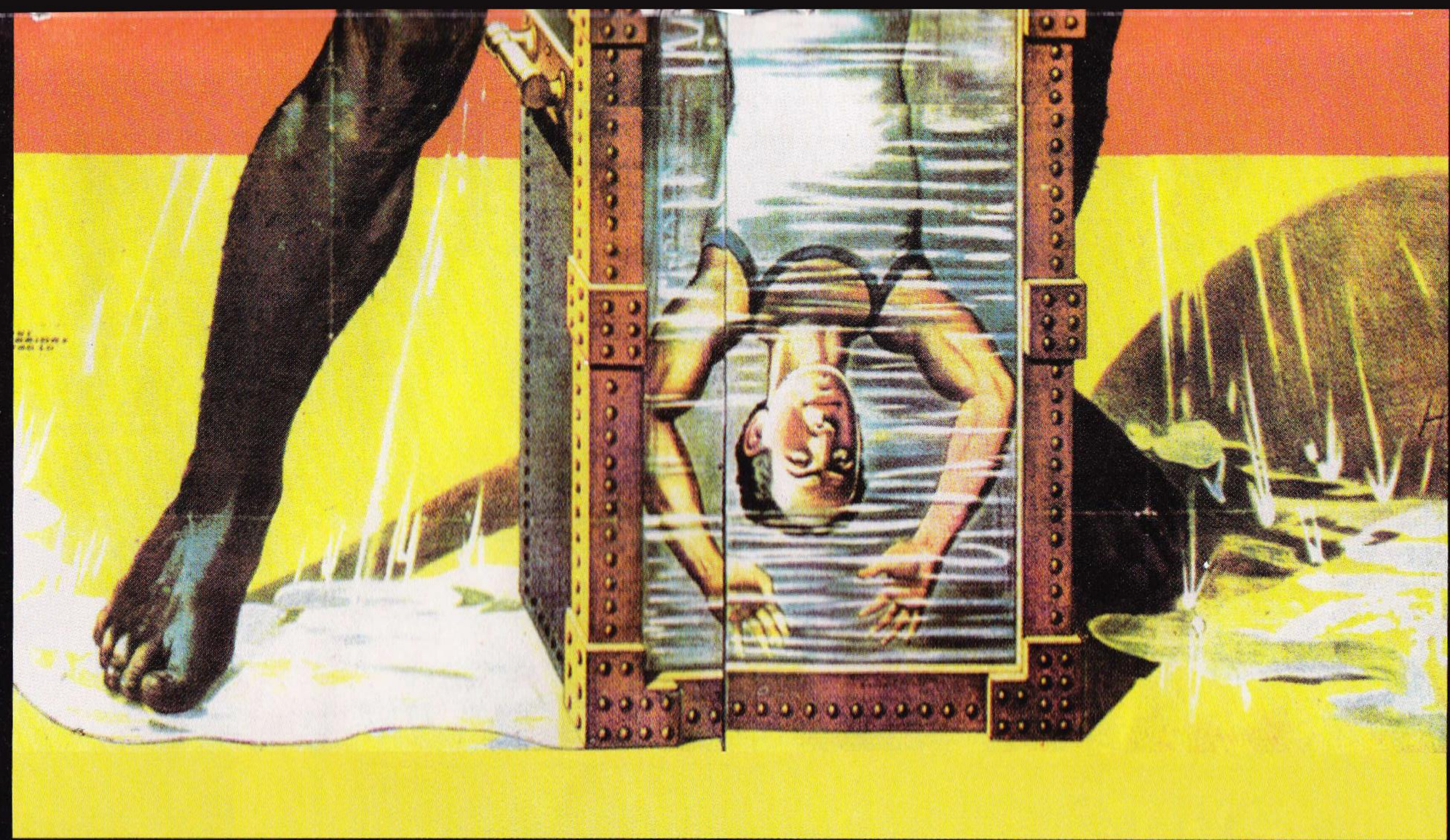

which no jest can be made."

– Quote from The Masque of the Red Death by Edgar Allan Poe

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most unusual band at GMA Week. **Circle of Dust** played later this night, offering its frenzied industrial mix of extreme hard music. This performance was part of the "Steve Taylor Depreciation Night," which featured a set by **Steve Taylor** and new band, as well as tunes by **Sixpence None The Richer** and **Wayside**, who both recorded songs for the *Steve Taylor Tribute* album.

The following night ended things up for the rockers present by a showcase that was labeled "The Legends of Rock." Basically, it was a set by **Ken Tamplin** with **Rex Carroll** on guitar, **Joseph Galletta** (ex-Shout) on drums, and **Rick Armstrong** (Lovewar) on bass. The band sounded good, even though Rex Carroll looked uncomfortable, like he was agonizing over little mistakes that only he and a couple guitarists in the crowd would spot. The second tune of the short set was a rousing rendition of the **Whitecross** tune "Take It To The Limit," which sounded great. (Maybe you guys oughta consider doing this more often!) The opening tune was a cover of the Yardbird's classic "The Shape of Things." Ken, sporting a wireless headset microphone, worked the audience well, even going back to the soundboard at one point and pushing the faders up so he could hear Rex's guitar better! Ken shared a little bit between songs, going into a little bit of geo-political interpretation of prophecy as he introduced "Dancing On A Volcano." They pacified the audience with a nice encore of the worship tune "Sing Allelujah," which should get recorded someday on a rock worship album.

Prior to the "Legends of Rock" show, **Imagine This** and **Uthanda** played hot sets at The Ace of Clubs. Imagine This showed why they were a good pick to hit the road with Michael Sweet in the fall with an energetic and tight set. Starting off with "Revolution," the band showed off its sassy, Extreme-inspired R&B side. While hiding somewhat behind BGV vocals tracks, the band still shined its technical proficiency with the solid rhythm section of bassist Ahmed Montgomery, drummer Rick Weinland, and rhythm guitarist Trey Hebert. Overall, this reviewer found out his hunches were correct: This band is much hotter live than on record (which it ain't bad at, either!).

Uthanda briefly re-formed for this "final farewell" show, which progressed in intensity and passion as the set wore on. Vocalist Robert Beeson has a great voice and knows how to write (and sing) a swell melody line. He also shared some very revealing and unpretentious things from the stage, which really helped tear down the walls between artist and audience. Uthanda's performance probably made everyone in attendance wish the band was still together. In particular, the tunes "My Addiction" and "Fear" stood out as a band giving a performance what it takes -- everything.

The Dove Award winners were Bride, for their song "Psychedelic Super Jesus" in the "Metal Recorded Song of the Year" category; and Tamplin for his self-titled album on Benson Records for "Metal Album of the Year." Tamplin was present to receive his award, for which he promptly thanked the Lord for in a non-business manner. "Rock Recorded Song of the Year" went to **DC Talk** for "Jesus Is Just Alright;" and "Rock Album of the Year" went to **Petra**, for *Wake Up Call*.

Other industry news for the week included the ill-fated choice of a company name by music industry mogul **Jimmy Bowen**, who just started a new country label called Patriot Records. Fortunately for the California-based label that started two years ago, label President **Michael Betts** had his company incorporated in the state of Delaware long ago. Apparently the attorney for Mr. Bowen neglected to do a proper check on the use of the name Patriot Records. Interesting situation, eh? By the time this issue goes to press, the dispute will probably be settled. Either the new label will choose another name, or maybe they'll buy the rights to use it from Mr. Betts and company.

Other industry news was the announcement that Word Records was consolidating its affiliated labels. Dayspring Records will now simply be known as Word. Some of the Pakaderm bands, like Lovewar, are now apparently dropped, but will undoubtedly be picked up by another label. **HM**

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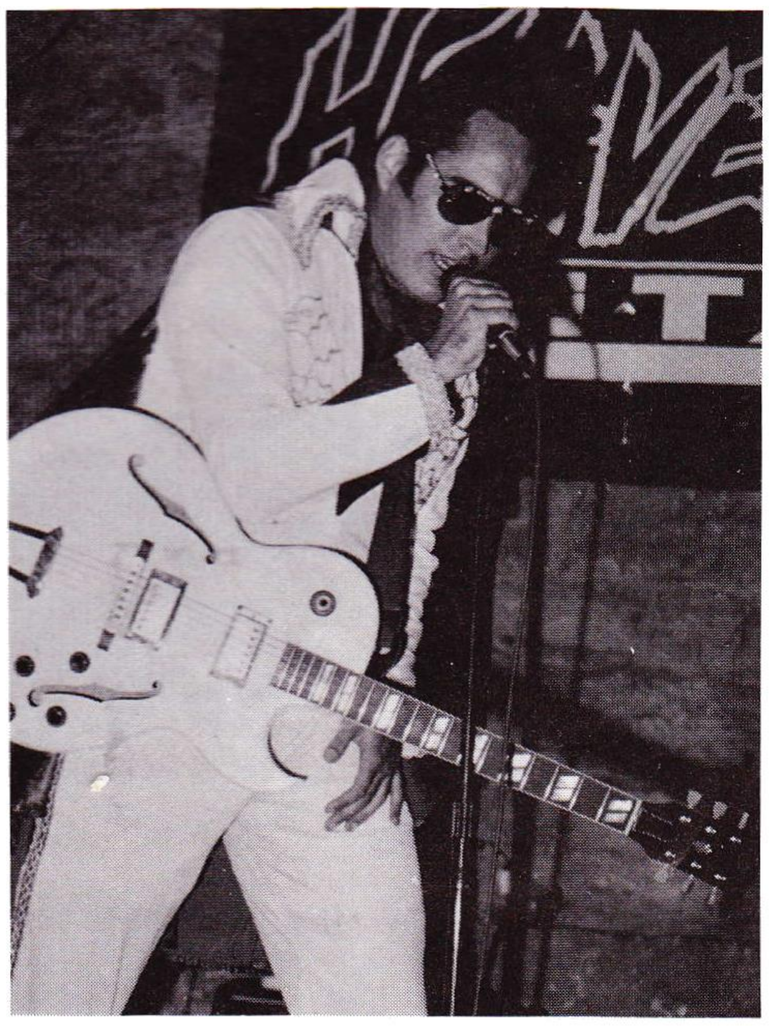
Mike Knott of eLviSU (?) & Michael Sweet (Photos © Peter Petretta)



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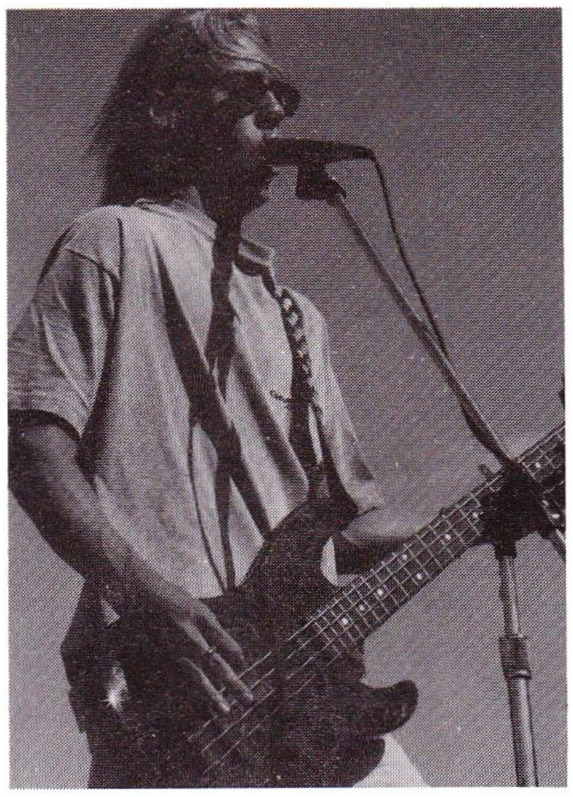

The Hardcore '94 tour, which has taken Jesus Freaks, Crashdog, and The Clergy out on the road all across America, was no small undertaking. In its own unassuming way, it has accomplished something very significant for the extreme (and heavy) side of Christian music. For the last couple of years, even established acts like Barren Cross, Guardian and Whitecross have experienced pulling into a town and having only a few dozen people show up and then not receiving the ''guarantee'' they were promised. To endeavor to take a band on the road (much less three!) was a giant leap of faith and a ministry of humility, perseverance and a good dose insanity!

With a quiet determination, this three-band bill has been booked all across the country, proving that this type of ''festival on the road'' idea can work. In fact, next fall should see an even bigger entourage, consisting of Tamplin, Lovewar, Red Sea, Jeff Scheetz and David Hill & The New City Band, hitting the tour trail. Just tackling the ambitious Hardcore '94 vision has already born fruit.

Heaven's Metal caught up with the three Hardcore bands in Austin, Texas on the tour's second date, where we had a chance to get the lowdown on how this was planned, how it was going, and how it was going to be.

''The whole idea was spawned by Greg Strange, the owner of Narrowpath Records,'' says Jesus Freak Eric Peterson. ''He wanted to just get some bands together and do a whole U.S. tour. I thought it'd be a good idea, so when I moved out to Nashville we started booking the shows. Greg had already booked a couple just on the concept alone. There's 30 shows in seven weeks, going from Sea to Sea and North to South -- pretty much everywhere.''

''It's just us three bands going out to spread the Word through our different musical styles and stuff,'' says Crashdog's Spike Nard. ''It's kind of like a mini-community on wheels, just traveling around.''

''It's been fun hanging out with everybody,'' says Jim Swanson of The Clergy. ''It feels like a big camping trip,'' he laughs, ''a camping trip around the United States, except that you play every once in a while.''

''It's going to be a spiritual journey for us,'' says Clergy guitarist Leon Goodenough. ''We're going to be growing together and learning a lot.''

''I'm sure my opinion now and after the tour might be different,'' admits Spike. ''As far as the day-to-day, it's pretty rough being on the road. I just try to focus on why I'm doing this. It's for the Lord.

''I think the thing with Christians and non-Christians, you know, we all have one thing in common -- human nature. When you're on the road, it just intensifies big time. You know, you sit in a van all day, you get grouchy and cross. Things go wrong, whether it's your car blowing a flat (which had already happened by concert #2) or your equipment not working right. It's real easy to get your eyes on the things of the world. There's a good ole' song that says to turn your eyes upon Jesus and not the things of this world. Just keeping that daily focus of, 'Why we're doing what we're doing,' can hopefully override all those little things that get to you.

''I miss my wife very much...you're eating funky food, and stayin' in places that you're not used to stayin' in. All these things can start wearing on ya after a while, but you just have to get renewed each day. You either give in to your flesh or try to get renewed through the Spirit. That's the challenge here for the next six weeks.''

''God's really put it on my heart to encourage those who need encouraging,'' says Clergy vocalist Chris Simonatti. ''My prayer is that His light would shine, His Spirit would pour out and that people would think about what it really is to follow Jesus. We're really learning to step out in faith and trust the Lord and take Him at His Word.''

Chris needn't worry too much. I'm sure that whatever the short-term outcome of this tour is, that God will have touched each of the audiences through the artists (and vice-versa), as well as changing the way we all think about Christian concert touring. Hardcore '94 happened. That's enough right there to praise God over. **HM**

[L-R: Eric Peterson (Jesus Freaks/Photo - Steve Craig); Crashdog; The Clergy/Photo - Doug Lucky]

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Country _____

5) Age (Circle One)
A) Under 12
B) 12-15
C) 16-19
D) 20-24
E) 25-29
F) 30-40
G) Over 40

6) Sex
A) Female
B) Male

7) My musical preference is (Rate 1-10):

Style	(Examples)	Rating
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B) Industrial	(Ministry/Circle of Dust)	
C) Speed/Thrash	(Megadeth/Tourniquet)	
D) Death/Grind	(Morbid Angel/Mortification)	
E) Alterno/Grunge	(Pearl Jam/Wish For Eden)	
F) Hard Rock	(Guns 'N' Roses/Bride)	
G) Progressive Rock	(Dream Thtr./Precious Death)	
H) Hardcore/Punk	(Pantera/Crucified)	
I) Classic Metal	(Iron Maiden/Barren Cross)	
J) Arena Rock	(Bon Jovi/Petra)	

8) How I rate Heaven's Metal features (Rate 1-11):

	Feature	Rating
A)	Letters To Ed	
B)	Artist Interviews	
C)	"What So & So Sez"	
D)	Metal Tracks	
E)	Album Reviews	
F)	Concert Reviews	
G)	Licks & Tricks	
H)	Ask Wendi	
I)	Christian & Art	
J)	Pastor Bob	
K)	Gospel Piece (Back Page)	

9) Am I considering education at a Christian college?
A) Yes
B) No

10) How many other people read my copy of Heaven's Metal?
A) None
B) One
C) Two
D) Three
E) Four
F) Five or more

11) How many times per year do I buy Christian clothing?
A) Never
B) 1-3
C) 4-6
D) 7-10
E) 11 or more

12) I mostly buy my Christian clothing at (Circle One):
A) Mail order
B) Retail store
C) Concerts
D) Other

13) What musical instruments I play (Circle all that apply):
A) Guitar
B) Piano/Keys
C) Bass
D) Drums
E) Vocals
F) Horn
G) Other

14) How often I listen to "secular" music
A) Never
B) Sometimes
C) Most of the time

15) How often I listen to rap music
A) Never
B) Sometimes
C) Most of the time

16) How often I listen to something my headbanger friends probably wouldn't understand (ie. Dance, R&B, etc.)
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B) Sometimes
C) Most of the time

17) How often I listen to praise & worship albums
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B) Sometimes
C) Most of the time

18) I buy most of my Christian music from
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B) Record store
C) Mail order
D) Other

19) How many music purchases I make per year
A) 1-5
B) 6-10
C) 11-20
D) 21 or more

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21) Do they carry Heaven's Metal?
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B) Yes, but they always sell out of it early
C) No

22) My copy of Heaven's Metal...
A) Was purchased at a store
B) Was received via mail in good condition
C) Was received via mail, but torn up

23) How I make my new music purchase decisions:
A) Hear it on the radio
B) Listen to demos at stores
C) Telephone hotline
D) Friend plays it for me
E) Read reviews of the album
F) I just take a chance

24) My favorite type of book to read is:
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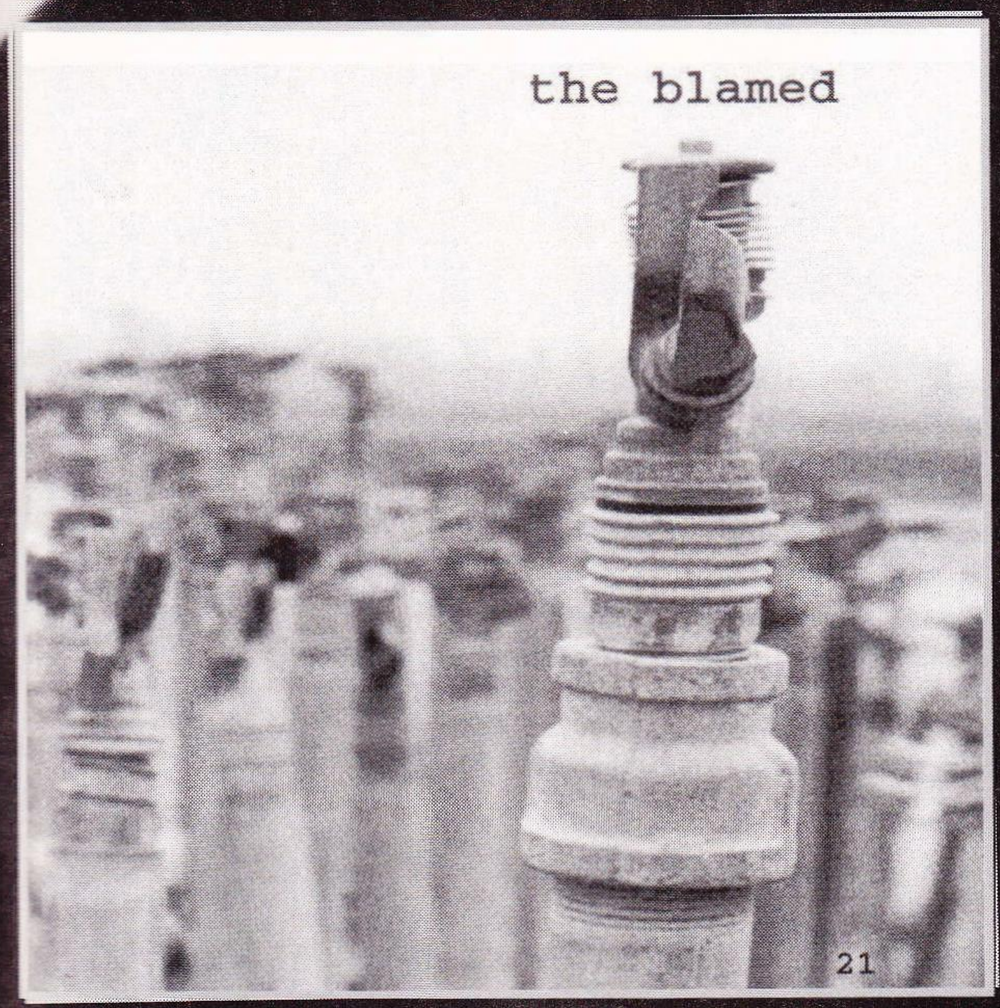
B) Spiritual Life/Self-help
C) Devotional
D) Bible Commentary/Theology
E) Biographical
F) Social Commentary/Issues

• Thanks for really rocking the vote!



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ALBUM REVIEWS

THE BRAVE
Trust
Word

How do you follow up a debut album (that's) dripping with hooks 'n' hits? Well, if you wanna play it safe, you use the same recipe in your song writing. If you're real brave, you'll venture out and try something new. Well, we're dealing with The Brave, so guess which road these guys took?

While not abandoning the theory of, ''People like good songs,'' The Brave have added a lot of muscle and attitude that was missing on their debut offering.

This is an album you'll want to crank in your car, at the beach, or in the park this summer (There's nothing like a bad 'n' bold guitar comin' at you like a slap in the face!). It's funny to see the players of Generation X usher in the hard rock revival that tips the cymbal to Led Zeppelin's musical assault. Like their influential predecessor, they can slow it down with class for a song like ''Trust.''

Left almost alone by Pakaderm producers John and Dino Elefante, there's still some similarities that pop up. Ironically enough, ''Dirty Water'' features a vocal delivery with just a touch of grit a la Tim Bushong of Lovewar. The Brave will still hold on to their melodic hard rock fan base, but will also score big with headbangers. Songs like ''Down By The River'' rock like an earthquake. The music rages with mile-deep grooves, and the lyrics are as bold as the first album. For a band that had to follow up a successful debut album and find a new singer, The Brave has come out on top.

--Doug Van Pelt

BRIDE
Scarecrow Messiah
Star Song

Bride no longer needs any introduction, and *Scarecrow Messiah* is one of those albums that gets better with each listen. Like its previous two releases, Bride unleashes a groove that barrels down the road with the power of a Harley at full throttle. ''Beast'' kicks off this album in like fashion -- taking advantage of a drum production that's wider than *Snakes...* had. Troy's guitar tones are so hot you'd think he blew some tubes along the way. Things cruise along at this pace until ''Crazy,'' which just subdues the power to a low rumble in the mix, maintaining a big fat heaviness. The album doesn't really slow down a beat until track #10, ''Thorns'' -- a heavy tune about the loneliness after a breakup.

Tunes like the title track, ''Beast'' and ''Murder'' have monster riffs that are simple, yet forged with the bass and drums in tight union with the distorted guitar. ''One'' is another song where Troy takes center stage with his wah-wah effect, which Dale imitates very well. These guys would make Guns 'N' Roses proud...or is that jealous?

The only cut that doesn't win in all categories would have to be ''Time,'' where Dale does his famous high-pitched wail along to a skipping tempo. Track #11, ''Questions,'' could just as well have been on Dale's solo album. It's an experimental ditty with a rapid spoken rap delivered by Dale over a meandering background of strange percussion and jazzy guitar play.

Overall, this is easily Bride's best album to date -- and I didn't even like it at first listen! Casual observation showed little departure and growth from the previous

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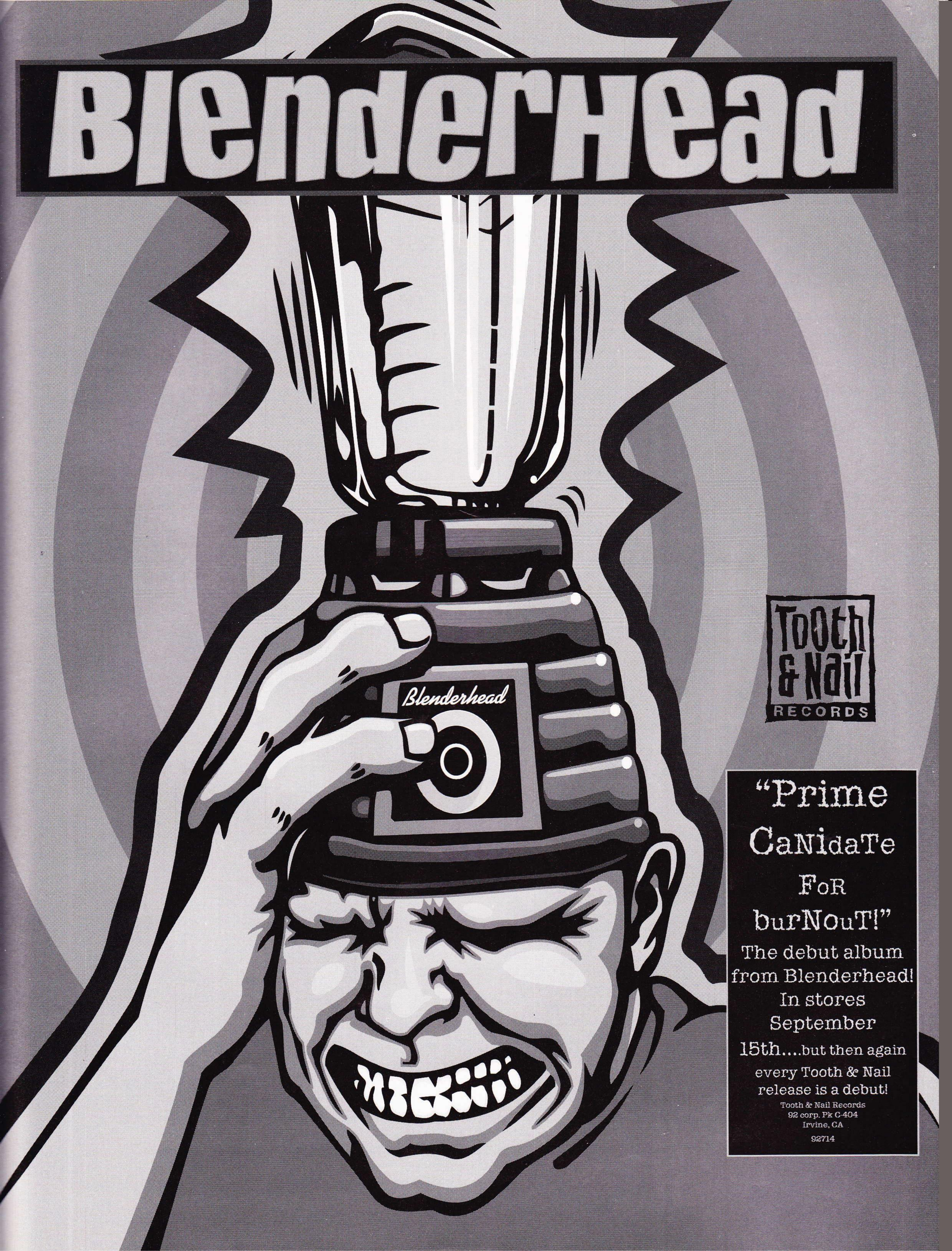


album, but that feeling soon changed once I really took a listen at full volume. These tunes stay within the confines of the hard rock genre, but stale they ain't!

Some artists are a volcano waiting to explode. Well, Bride is a volcano in mid-explosion. They're blasting it all out. Don't worry about the ashes, though, they wash off in the shower.

--DV

LIVING SACRIFICE
Inhabit

R.E.X.

As with anything in life, you, of course, want to improve. Living Sacrifice, since their debut album, has changed vocally and has added more velocity to what was already thought of as lightning speed. The four boys from Arkansas don't stop, but only keep improving. *Inhabit* shows musical maturity in that these guys can get slow 'n' heavy as a ton of bricks; but, at the same time, turn that around and belt out speeds faster than a bullet train. Mountain Dew and Jolt are truly the beverages of choice here!

Enough of the gab. Let's get to the good stuff. If I had not seen Living Sacrifice play before, I would have thought this first song, "In The Shadow," was done with a drum machine (because) it is so rad to the bone.

"Not Beneath" has some cool different parts to it. This is going back to that slow and heavy as a brick but fast as a bullet train analogy. It clocks in at six and a half minutes, taking the listener through a couple different mood swings. The haunting BGV's at the end of the first chorus are pretty wild, as is the meandering guitar solos in the bridge.

"Unseen" is a song that is unmatched. Guitars and drums couldn't be any cooler sounding. The guitar tones range from almost a classic metal bite to that awesome kar-runch! you love to hear. You're not even done reading this review yet and I'm telling you to go out right now and buy this album. You will not be let down.

This album is a definite winner in all aspects. Musically, lyrically, and on a personal level, these guys know how to minister in a heavy way. Catch them this summer if you can.

On a closing note, Mom and Dad, just in case you get in the crossfire of listening to this awesome band, read their lyrics and review the Scriptures on the inside of the cover. The Lord has given these four guys a great talent. Let's not let our pride and self-righteousness belittle our kids. Nowadays they need positive influences like Living Sacrifice.

--Phil Borrero

20/20 BLIND
Never Far

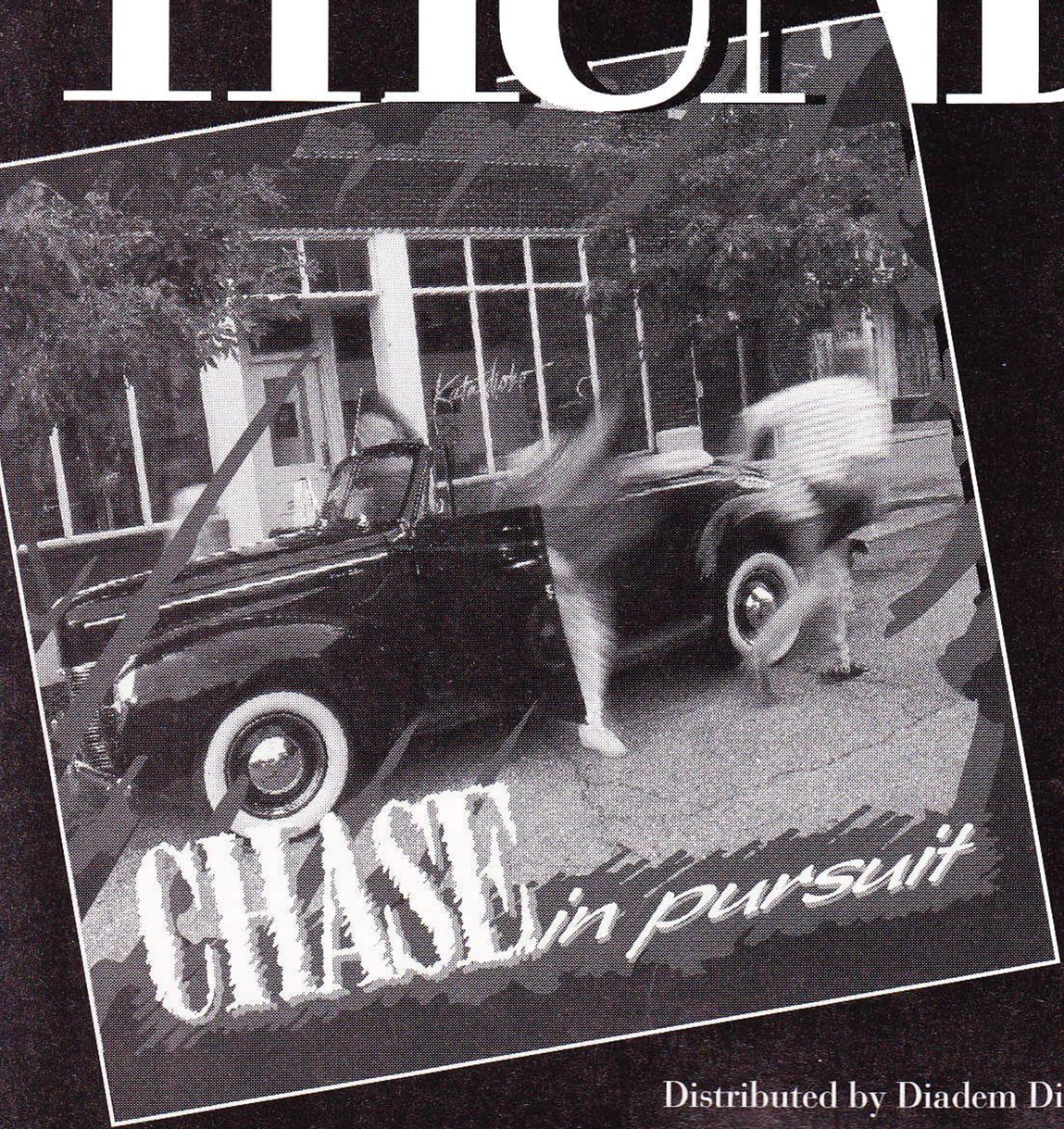
Intersound

It's been interesting to watch 20/20 Blind evolve in the last two years I've known about 'em. This debut album, which has taken about six months to complete, has an interesting appeal that doesn't take immediate hold on the first listen. After that first listen, I didn't want to give this album the time of day. This changes, though, once I dug in and listened.

The band is obviously influenced by the progressive sounds of bands like Queensryche, who still believe that quality musicianship and good melody makes for good songs. The production job takes some of the progressive edge and polishes it down a bit. This is one of those things that's easy to notice on a casual listen. It's that closer look that lets you hear, "Oh yeah, that is good musicianship!" One good example is the great song dynamics in "Soul Song." The bridge section 1:30 into the song changes moods well, and it gives vocalist Wallace Chase to show off his fine set of pipes.

One of the shocks that may hit some older fans

THUNDEROUS



In Pursuit is a thunderstorm of big aggressive arena-rock. Yet it has a an intelligent bite that comes from the band's real-life relationships and experiences. CHASE is made up of four Christian guys who've been together ten years making great music. Their sound is tight and mature, featuring squeaky clean harmonies and amazing lead guitar riffs. The production, a la veteran producer Bill Baumgart (Idle Cure, Liaison, Mark Farner and others) is as good as you've heard. So what are you waiting for? Pursue it now!

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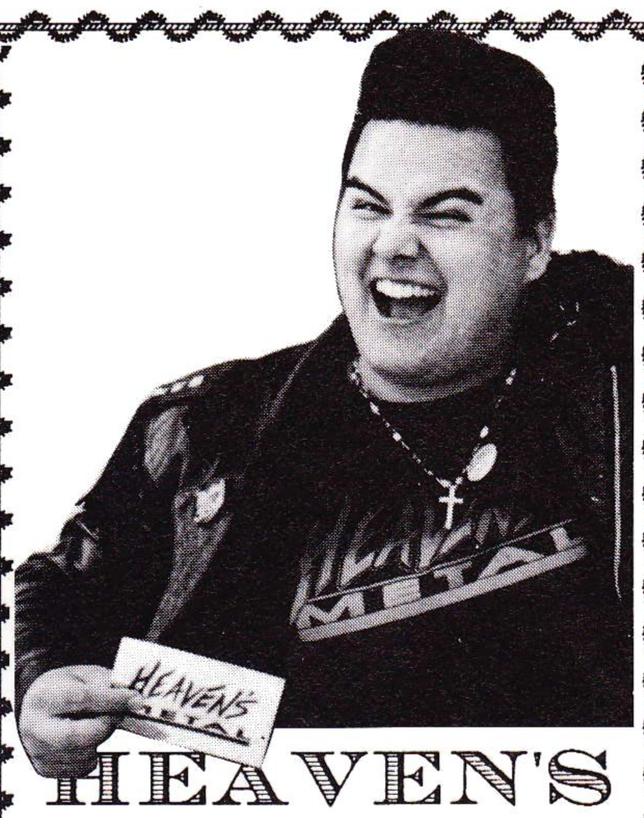

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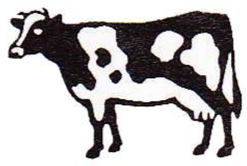

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upside the head is the presence of A/C radio-ready tunes like "Love Keeps Reaching" (a song doctor number); the title track, which packs an acoustic punch and a promise; and "Only Hope." The thing that helps songs like these not lose the interest of a hard rocker is the personal and thoughtful lyrics. The simplicity in a song like "Only Hope" is a perfect example: "When the storm is all around/And you think you're going to drown/You know your only hope is in Jesus."

That's only one side of the band, though, as you could guess. Tunes like "Sleepyland" carry a biting guitar riff a la Scorpions or Dokken; and the cool tone achieved with double guitar chords in the lead-off track show the band's "at home" identity of progressive rock. Again, the best example of the band's influence is "Soul Song," which has an ethereal, Def Leppard-like intro, a melancholy rhythm, and poetic lyrics that make the listener complete the thought. Nice package! "Do I" is a good heavy melodic tune, that would be a nice introductory choice for rock/metal radio; but then there's "Show Each Other Love" and "Easier Way" too... (There's probably a long radio life for this album). "Easier Way" shows one of the few weaknesses of the album as well: the vocal delivery in each chorus sounds too strong and too high. The guitar solo reminds you again, though, that there are two fine guitarists in this band.

20/20 Blind will have a wide appeal, from the follower of White Heart to the lover of Guardian to the fan of Sacred Warrior. One piece of advice -- give this album a chance with headphones.

--DV

Various Artists
Premium Cuts

Patriot

Well, what can you say about a compilation with this much talent? And, for once, the songs are sequenced in a way that we hear all the songs by each band together; instead of mixed all over the album. Thus, the biggest name on the bill, Barren Cross, has all three of their tunes kickin' off the album. Not waiting a second to catch back up to their *State of Control* level, "Here I Am" finds the band at peak level. It's got everything BC is known for -- straight-ahead power, big catchy BGV's, and the ability to swing into a beautiful melodic mood (during the breath-taking bridge). "Time For Love" keeps things thumpin' with a slight sass attitude groove. "Midnight Son" finds the band riding atop a rumbling 90's bass riff before settling into an almost 80's pop metal hook. Like "Here I Am," the band shifts into low for a short solo and bridge that oozes emotion a la blues.

The voice that will soon rule Christian rock -- Robyn Kyle Basauri -- makes his debut with Red Sea here with three tunes. Having sung in Jaguar (check out the "Show Me The Way" bonus cut on the Joshua *Surrender* re-issue), Die Happy, P.K. Mitchell's *All Hail The Power* and the second Sanctuary Praise album, this guy has got it, man! "Soulshaker" rumbles with an overdriven bass and Whitesnake-style 70's hard rockin' blues attack. There's at least three killer hooks in this song that pull you into its groove. "Dust To Dust" also features that fat, fat bass, and finds Robyn soulfully and carefully belting out his hypnotic notes. Chris Howell's picking here is real tasteful. "Walk On Fire" takes a more basic approach and a melodic pre-chorus melody line. The chorus seems to find Robyn urgent a la Robert Plant. Not his best, yet still very stylish. Chris Howell shines again here with his screamin' leads.

Neon Cross returns with a very different sound than their debut album of 1988 displayed. "Buy My Record" sounds weak as a song, but the humor of the lyrics and the vocal delivery save it. "Mystery of Love" drives a pretty cool riff, yet settles into one of the band's circa '88 grooves. Maybe a second beefy 'n' nasty guitar would fill out the sound better. "In Your Mind" uses some distorted vocals and ends on a straight forward message -- "It is the blood of Christ/He is your sacrifice."

"Nothin' But The Blood" and "Amazing Grace" show up here under P.K. Mitchell's moniker from the *All Hail The Power* album. The new tune by P.K. is "Do You Believe," which shows his musical allegiance to the alternative side of hard music. Can you say grunge? (That's right, the "G-word") P.K. breathes out his vocals with a bad to the bone low register delivery a la Stone Temple Pilots. P.K. does it right and P.K. does it good. It'll be interesting to hear his solo album.

Until then, we'll have to wait a while for full-length new releases by all these artists, but *Premium Cuts* fills the gap with some greatness. Barren Cross and Red Sea steal the show.

--DV

Various Artists
I Predict A Clone

R.E.X.

This Steve Taylor tribute album was a great idea that really works! Some rather heavy and (most of all) creative artists added their interpretations of some of Mr. Taylor's hit tunes.

Circle of Dust shows a side to themselves we'll probably never see anywhere else with "Am I In Sync?" The heavy distorted guitars are here, but so is some blatant melody!

Hot Pink Turtle puts in a predictably unpredictable adaptation of "A Principled Man," with lots of funk and crunch

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thrown in. Starflyer 59 sounds heavy here in the tragic tale ''Sin For A Season'' (a perfect lyric for this massive minor sound).

DigHayZoose puts in a stellar performance of ''Steeplechase'' and ''I Want To Be A Clone.'' This band rules -- and this song shows why. They'll tackle a lounge sound with all the reverence of Scaterd Few and turn into a flying wall of distortion at 80 mph. Sometimes the jazz improv thing drags long enough to lose the listener, though.

One of the surprises is the cover by Fleming And John. Coupling some classical with the stark vocals of Fleming McWilliams and an occasional crunchy romp in the chorus, this version of ''Harder To Believe Than Not To'' surpasses the original.

Deliverance does a cool version of ''On The Fritz,'' relying heavily on the vocals (recent style) of Jimmy Brown, as well as the heavy rhythms Deliverance walks in. Bride shows up here with ''We Don't Need No Colour Code'' (a natural selection, considering the band's anti-racism stance made known in tunes like ''Troubled Times'').

New band Argyle Park enlisted Scott Albert's help in producing a noisy industrial rave up of ''Drive, He Said.'' Sanctified Glory Mountain Revival Family end the album on a funny note bluegrass style, with their sarcastic bent on ''Guilty By Association.''

Overall, I predict a hit.

--DV

UNDER MIDNIGHT
Void
W.A.L.

The new Under Midnight album is another good listen, track for track. Unlike its predecessor, this one is not a blatant concept album. In fact, there's only one song about virtual reality on the whole album -- ''Artificial Light,'' a very dance-able tune with noise.

Musically, this album sounds a tad more aggressive than the first. One cut, ''Way Up Here,'' sounds like the pop narrative of the last album, while tunes such as ''Lie To Me'' and ''Dystopia'' take the aggro/intense approach. ''Dream Baby'' is a cool tune, with female vocals in the chorus adding a dreamy sound, and Frankie adding his angry vocals to the verses.

Under Midnight brings us a few firsts here: Grunge-industrial and industrial surf music!? ''Void'' uses a fuzzy, grungy guitar tone to give it that Seattle flavor; while ''Oh Boy'' mixes surf music with industrial sampling and heavy bpm's fired at us through the computer.

If there is a common theme to these songs, it's probably the hypocrisy of legalistic Christians. The opening cut (album's toughest song), ''Lie To Me,'' sounds like a dialogue to a lying TV preacher. In ''Guilty,'' this same legalist seems to belittle someone (a Christian rocker, maybe?) and then seems to gloat arrogantly in the closing number -- ''Way Up Here.''

Concept or not, each song stands alone. Under Midnight stays current and aggressive and competitive in the industrial genre.

--DV

ATOMIC OPERA
For Madmen Only
Collision

The third Wilde Silas (read Sam Taylor produced) band to release an album is as heavy as stink. Of course, there are comparisons to King's X and Galactic Cowboys, but these guys have their own approach. Theirs is not a tidal wave of low end, although the bass does solo up front sometimes and is tough. The biggest difference, of course, lie in the tenor lead vocals of band leader Frank Hart.

Having said the band has their own style, it must be said that ''Justice'' sounds heavy 'n' urgent like ''Space In Your Face.'' The guitars of Hart and Marshall sound great throughout the entire album,

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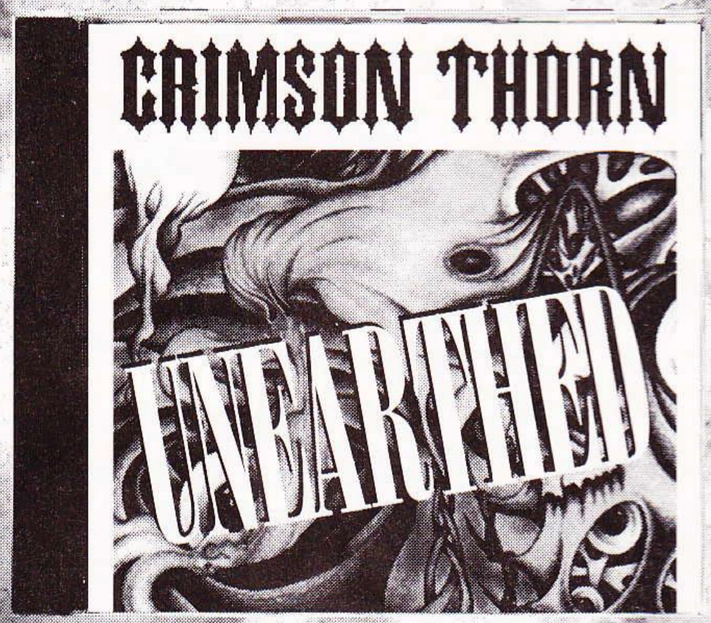

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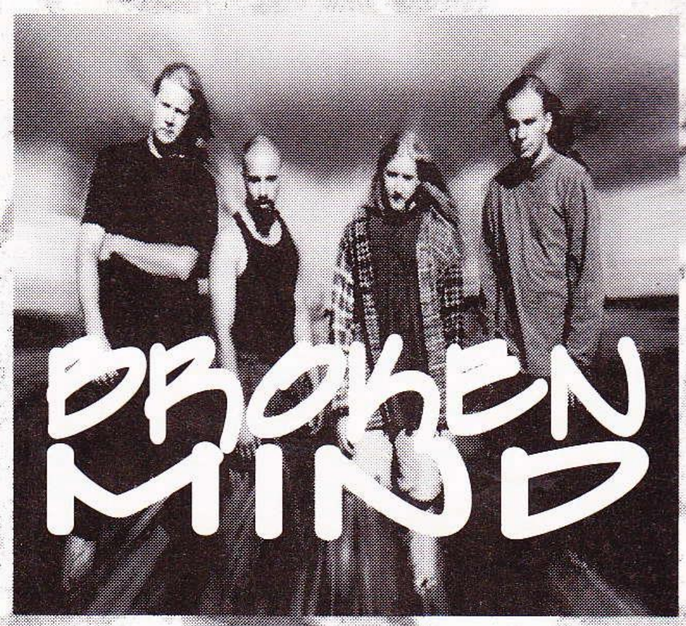

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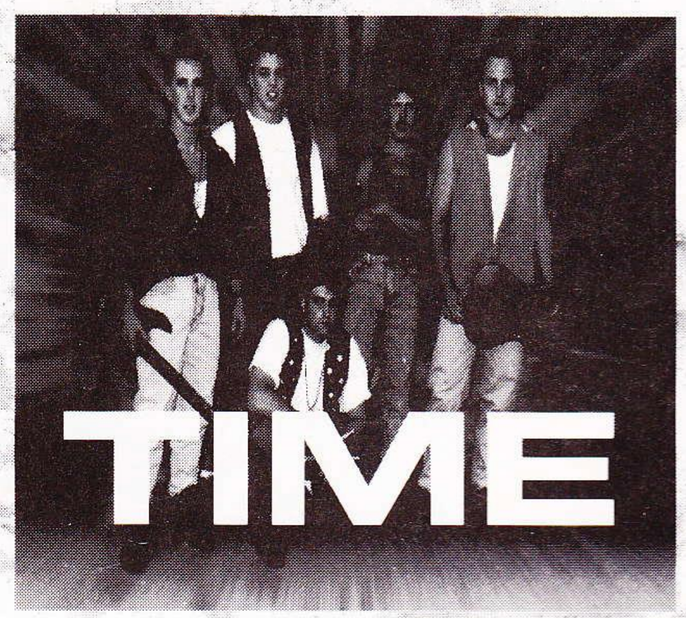

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showing a taste for crunch, soul, blues and good ole heavy metal.

The lyrics are intelligent and stand on their own as cool poetry. Some lyrics can stand on their own as pretty good slogans, too, like the line in ''Blackness'':

''We all want to change the world/But we don't want to change our mind.''

''Justice'' reveals some wisdom in what not to pray for: ''When I pray Have mercy/I will never ask for justice.''

The album as a whole is another excellent piece of art from Wilde Silas. Every detail -- from the beautiful vocal harmonies, to the intricate rhythm changes, to the guitar swells and slamming chords in ''New Dreams,'' to the lyrics, to the album art graphics -- is done with tons of thought and gives the album buyer plenty to pour over. This appropriately named band is a unit to behold.

--DV

MORTIFICATION
Blood World

Intense

Whoooooorrrgghhh!!! Aggressive, bold, tight, fast, furious, controlled. *Blood World* shows Mortification at full tilt (Is there any other way?). Extreme music for extreme times.

The first thing you'll notice on this release -- even before the changed vocals of Steve Rowe -- is the slower classic metal approach the band takes to its music. The vocals sound great, especially in the title track, reminding me of the second Sacrament album. This song has a groove that carries over to the vocal melody in the chorus. Yes! Mortification has expanded its sound without losing a step of its power.

''Your Life'' is another shining example of the band taking off into a couple real cool grooves, with a tightness that slams! Steve's vocals are gutter-rolled out of his gut with power and conviction. This song is a finger-pointer that comments straight-up about someone's life going nowhere. The drums kick a la Maiden. (I know Steve ''classic metal'' Rowe is loving this!)

The one major exception to this new vocal direction is the grinding delivery in ''Symbiosis'' -- but only after at least a 90-second classic metal jam intro. The next most grinding vocal performance is probably the best song -- ''Live By The Sword,'' which just attacks and attacks with biting power riffs.

The band has again taken a humorous stance on a couple of its lyrics a la ''Grind Planetarium.'' In ''Monks Of The High Lord,'' Steve growls, ''We are the order of grinding silence...Again impacting with brutal sonics.'' In ''J.G.S.H., '' he simply repeats the following lines several times: ''Jesus grind Satan's head,'' until ''his head is dead.'' The song ''Dark Allusions'' takes a bold swipe at the band's own genre, which uses gory imagery to sell.

*BloodWorld*is Mortification's most intense output of sound. Fans of death can appreciate this side by side with hardcore fans. When it kills, it kills!

--DV

THE BLAMED
21

Tooth & Nail

Yeah, this is old school punk -- with plenty of distortion, teenage angst and energy. You hear the electric surge of the guitars being plugged in, some studio chatter, and the static of the power turning down after a song's over. The only thing that's missing is a scratch 'n' sniff card of the band's sweat.

Tunes like ''Help Yourself,'' ''Testimony'' and ''Separation'' remind me of early Crucified (''Your Image''). They're tight, furious and show off each instrument fairly well -- the throbbing bass, slamming snare drums and hollow guitars. Some of

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the vocals are just there, though. They're not really tough, nor are they sing-along...but more like Crashdog's first album.

Two drastic departures from the rest of the album are "Rainbow," which reminds me of Starflyer 59 meets The Violet Burning; and "The Ballad of The Blamed," a jangly acoustic number living up to its name.

Overall, though, the sound is heavy and hardcore. For an album recorded in 21 hours, it's pretty happenin.'

--DV

CRASHDOG
Mud Angels

Grrr

Wow! This Chicago outfit really improved its sound since *The Pursuit of Happiness*. The guitar tones are fuller and the whole rhythm section sounds more unified. Songs like "Question Stupidity" show the band in high gear without losing their grip. They in sync!

Of course, there's plenty of old school punk here, like the single the band recorded a video for, "Voice of Defiance," and "Opposite."

The only song that finds the band not in control (or sounding that way) is "Without You," which features a melody that doesn't match the vocal range of the gang.

Lyrically, Crashdog excels at dealing with real life. The tune "Pressure" is a perfect example: "You try to keep up with the crowd/Never knowing who you are...I don't need your social system, or a false identity/I'm free!" If that's not down to earth enough for ya, try "Ichtheology," which deals with fishin'. Not fishing for souls -- fishing for fish! That's what Spike loves to do and he lets us know unashamedly.

Mud Angels finds Crashdog seeming to be more relaxed and comfortable with what/who they are -- punks -- and have released their best album as a result.

--DV

ONE BAD PIG
The Quintessential One Bad Pig, Vol. I

Diadem

First off: You've seen the ads that say, "Five new cuts..." Well, this is sorta true. There's three never-before-released cuts that were recorded during the *I Scream Sunday* sessions, and there's two cuts from the *A Christian Banned* custom EP (which has never seen the digital format of CD). Now, this collection is a real gem for the Pig fan. Several of the hits are here -- "Let's Be Frank," "Isaiah 6," "The Man In Black," "People Cry Out," "I'm Not Getting Any Older" and "Red River." The remixing of some of these cuts adds some beef to this pork.

New tunes, "Lust," "I Am The Chief" and (the surprise cut not listed anywhere) "Be Not Alarmed" (?) are real good tunes, albeit not hits that would've lasted the five years that "Let's Be Frank" and "Isaiah 6" have. "I Am The Chief" takes a cool American Indian percussive approach to the Apostle Paul's claim to be "chief of all sinners."

"Lust" tackles the subject of...betcha can't guess! It ends with a great exhortation from God -- "Now it's time for you to realize/That it breaks my heart when you fantasize/ There's a choice, gotta make it now/Don't shut Me out."

"Be Not Alarmed" features some wild vocal effects a la Satan in old movies. This voice lists off perils that are hitting the earth in rapid succession, and the pigster voices chime in to shout, "Be not alarmed...Jesus is coming/ He shall return!" It's a step in the darker direction for these happy pigs. Is that the first use of the keyboards on a pig album I hear?

--DV

DEITIPHOBIA
Clean

Intense

Finally, the new Deitiphobia has arrived. With new members on board, Wally has achieved a different sound than previous albums. With the addition of guitarist Josh Plemons, some of the songs are given a feel of Chemlab, or "Head Like A Hole" -era Nine Inch Nails. Wally's wife, Sherri, sings and plays keyboard on a few tunes. Sherri's vocals kind of remind one of KMFDM's female vocals.

The album opens up with "The Shake (Part 1 [The Body])," which has a Front 242 feel to it. The second track, "Take The Sin," is a remix of a song released on the Blonde Vinyl *Slava Compilation*. It was a song Wally did for a side project called ICON TACK. "Vivid" definitely has that Nine Inch Nails appeal to it. Those little blurp, boop sounds. Boy, I love 'em. The title track, "Clean" and "The Shake (Part II [Brother])" both have a Chemlab influence, especially in the guitar parts and kind of in the vocal deliveries. Overall, the album has a newer Front 242 ("Pretty Hate Machine"" -era Nine Inch Nails feel to it.

I'm really glad to see Wally experimenting in different areas of the industrial genre. I personally don't care for the female vocals, but that's just me. Some of the keyboard sounds are dated and sound old, but it's a pretty good album altogether. Some of the true, diehard Deitiphobia fans may find this hard to adopt to, but it's pretty good. Try it out.

--Eric Shirey

JERUSALEM
Prophet

Viva Records

When pacing the floors of the Stouffer Hotel in downtown Nashville during the illustrious and fast-paced Gospel Music Association week in April, I was pleased to make the acquaintance of Lars Petersson of Viva Records, who handed me a copy of Jerusalem's latest release. My body was shaking as I anticipated what the disk would sound like. Words could not describe my feelings of anticipation.

Putting the disk into my CD player, I was awe-stricken at the sounds coming from my headphones. I've always been a Jerusalem fan, but this brought my appreciation of the band to new heights. The music was a combination of alternative, art/progressive rock, good old rock & roll, and a heavy edge to bring it all into a quality project that has the hooks and musicianship to please most any rock and roll listener. This album sounds like Jerusalem, not Deep Purple, not Kiss, not anybody in a distinct fashion, but Jerusalem themselves (a hard sound to identify, but let's just say it's hard driving and intense!).

The first cut, "City on Fire," starts with the sounds of arena-filling keyboard, and builds into an assault vehicle of sound, threatening to tear your speakers apart. The track speaks of "Holy fire" that "when it passes by, it sets you on fire."

"Umbrella," a song written about the grace of God, has a nice edge to it and makes it clear that, "through religion you'll always fail" and that "all you need is to just accept the fact that it's all done." In other words, the price for our sin has already been paid. Jesus Christ died and rose again that we might have forgiveness, eternal life, and a relationship with Him. The cross was successful. Jesus is alive. All we need to do is accept His sacrifice and the fact that He rose again and we can be with Him forever.

Jerusalem seems to be stepping into new territory, previously uncharted by the band in the past. On the hook laden rocker, "The Waiting Zone," Ulf passionately sings about the warnings of AIDS given to school kids today, while they are never told about changing their sexual behaviors. This information and lack of warning is harmful, "cause

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what you preach, someone else must reap, this generation next to come.'' Backed by a throbbing bass, heavy guitar, tasteful keyboards, powerful vocals and an extremely addictive chorus, the message is carried home.

''Berlin 38 (Next Year In Jerusalem)'' tells the story of a young Jewish family caught in the awful chains of the holocaust. Clocking in at over nine minutes, this would have to be the longest Jerusalem tune since ''Sodom'' on 1982's *Warrior* (which almost reached the 12-minute mark!). Very ethereal sounding, ''Berlin'' is a very different type of song sung with an interesting falsetto and ends with the lyrics ''We must never forget, we can never forget, because of the star/ We must not forget it really did happen.'' In the liner notes, Jerusalem reinforces the lyric with the statement, ''We wish we never had to sing this song, but we have to, 'cause we must never forget.'' Painful in its lyrical and musical content, ''Berlin'' is a sobering reminder of a piece of history uncomfortable to many.

After six long years since a full album of new songs, it's great to have Jerusalem back! Ulf Christiansson's vocals sound better than ever, the band is as tight as it's ever been, the album is by far the band's best -- both song and sound wise. Sure, it doesn't have quite the pop/metal slickness of 1988's *Dancing On The Head Of The Serpent*, with its gang background vocals and all-radio ready material, but it is the most original sounding project that I've heard by any band in a long time with an incredible wealth of material! The 12-song masterpiece was recorded live in the studio with no overdubs, and Ulf, bassist Peter Carlsohn, drummer Michael Ulvsgard, and keyboardist Reidar I. Paulsen certainly didn't need anything other than the live sound of their music to create this sparkling jewel called *Prophet*.

With music like this, you can't stop them now, because it's not only rock and roll going into tomorrow's world, but four men who desire to give the world an introduction to Jesus Christ and in turn to plunder Hell and populate Heaven, while dancing on the head of the serpent! Thanks guys, for your intensity, both lyrically and musically!

Just a side note, the album is not yet available in the U.S.g, but maybe it can be obtained through Viva Records in Sweden. Here's the address: Viva Records, Box 85, S-191 22 Sollentuna, Sweden.

--Chris Callaway

GLENN KAISER
Spontaneous Combustion

Grrr

''Everybody understands the blues,'' croons Glenn on the opening cut of *Spontaneous Combustion*. This ''music for the common man,'' which is the bedrock foundation for hard rock 'n' roll, will almost always sound good to these ears.

Glenn goes after the authentic Chicago ('n' New Orleans & Delta too) blues style here -- complete with horns and some guest Gospel singers. Unlike his two *Trimmed And Burnin'* projects with Darrell Mansfield, these tunes ring out of the electric guitar -- not acoustic. The sonics are great (technology don't ruin the blues!). Without tacking on the word 'rock' to these tunes, Glenn musters all the power of the blues here -- especially the track ''Got A Hold On You.'' The Hammond B-3 organ can kick out the jams with a full band in a way that doesn't sound old 'n' fuddy-duddy. We already knew that about the harmonica. A good harmonica player can make it sing like a lead guitar. Both instruments can be heard jamming together in ''Satellite Dish.''

While the album is called *Spontaneous Combustion*, Glenn has obviously made a premeditated decision to kick out these blues in an authentic way. While they is, uh, sanctified, they ain't sanitized -- if ya know what uh mean.

--DV

DEGARMO & KEY
To Extremes

Benson

The guys in DeGarmo and Key go back a long ways (they're not grandparents yet, though!). They know a lot of rockin' players, like the guys in King's X, REZ, etc.; so they're familiar with real edgy music. So, how come they don't ever kick it out? Comfortable with their audience, maybe? Well, anyways, Ed DeGarmo and Dana Key got a little gnarly 'n' nasty on this release. I guess they decided to join the 90's music revolution. Hmmm... Dana's voice is still radio friendly, though...

What's happenin' here is Dana's dirtied up his guitar tone. The only Kiss-influenced/nice boy cheerleading anthems a la ''God Good/Devil Bad'' here are ''Rebel For God'' and the title track.

This is the first album since *Straight On* (1982) that I've been able to say (without feeling like a wimp), ''Here's a DeGarmo & Key album I like!''

--DV

MORTIFICATION
Break The Curse 1990

Nuclear Blast

Here is a blast from Mortification's past, showing the embryonic stage of Steve Rowe's growling vocals. Somewhat extreme in its time, now the vocals sound tame.

The guitar, done by original six-stringer Cameron Hall, goes off on some rippin' solos; but, like Michael Carlisle, mostly sticks to speedy rhythms.

The drums sound demo quality in many ways, yet this album isn't a joke. Fans of thrash and grind will dig it. Five of these songs made their way to the debut album: ''Brutal Warfare,'' ''Turn,'' ''Journey of Reconciliation,'' ''The Majestic Infiltration of Order'' and ''Break the Curse.'' ''Impulsation,'' which later showed up on *Post Momentary Affliction*, appears here in more raw form also.

A bonus track, ''Butchered Mutilation,'' was recorded in '93 and added here.

--DV

Various Artists
Godspeed

Wanna hear almost the entire scope of Christian hard music of an entire continent in one CD? Most of Australia's Christian metal talent is right here on *Godspeed* -- the first release on Steve Rowe's new label.

''Shut Up & Listen,'' the first cut here, is so full-on powerful that it's worth the price of this 17-cut compilation CD alone. Here's a vocalist with the power of Phil Anselmo or Marc Salomon and he can sing pretty well, too! The band is Cry Mercy and they are so hot it makes me want to make the trip down under just to see those guys live. They turn out to record the best cut on this disk, but there are plenty of other hot acts on here as well.

Of course, Mortification shows up with a heavy demo version of ''Time Crusaders,'' featuring new drummer Phil Gibson. Being the biggest metal act out of Australia, they've inspired several other death metal acts, which appear here -- Disincarnated, Deracination, Embodyment, Metanoia, and Screams of Chaos. Screams... is a fun piece done by video producer extraordinaire Neil Johnson and friend Steve Rowe. Deracination plays a doomy death metal rip-off of the ''I Want To Be A Clone'' rhythm (I thought I was hearing a cut on the Steve Taylor tribute album).

Another highlight here is Beheadoth, a Christian counterpart to the European black metal movement (holy un black metal). It's a one-man project by Unpaganuth Necronomoccultociduth.

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There's some good classic metal here too, with Harbinger and the L.A. sounds of Doxology.

There's several other artists on this compilation, like the "Sex Pistols meet the B-52's" band Rockin' Rabbis; and Rosanna's Raiders, but the one cut that blows everything else away is "Shut Up & Listen," which would have fans of Pantera Crying Mercy.

For ordering info, write: Christian Music Products, PO Box 2777, Barker, 3122 Australia.

--DV

FINAL JUDGEMENT
Desolating Sacrilege

Anastasia

These death metallers from Atlanta, Georgia have finally released their debut on compact disc. Lyrically, these guys couldn't be any closer to the truth. Check out "Prelife Vivisection." We get social issues of today brought with a death metal attack. "Covenant With Evil" has a great intro. This song is very self explanatory.

"Habitual Sacrifice" relates to those going to church and thinking that Heaven is right around the corner waiting at their convenience, doing whatever they want to do. God gave us a mission and it shouldn't be a "habitual sacrifice." The song "Shortway to Hell" has a few good changes, but the guitar and drums need to be a little tighter with each other. "Past" is a little reminiscent of White Zombie, then it takes off into a double bass drum 16th note pattern that gets a little repetitive.

"Bloodshed" has a beautiful intro, but we've heard the rest of the song somewhere else. This is a very good, tight song. It's very Vengeance Rising-ish. "SSORCTHGIRPUN4YHTROWNU," which is "Unworthy for an Upright Cross," has a great chorus "You've taken and perverted all that is holy/The cross that bought your salvation/Which you refuse to believe." It's very cool and very Crucified-ish. The album ends with a bang!

These dudes have definitely seen some hard times in their lives. Lyrically, they challenge me and they should challenge every young person out there. All of the songs are very well rounded, with great intros, good hooks; but, if I may, too much in the same droggy vein of conventional death metal. These guys can really etch a niche in the Christian metal music scene if they stopped trying so hard. Really good lyrics, but no one wants to be preached at. On a scale of one to ten (with 10 being the greatest) the guys deserve a strong seven. For ordering info, write: PO Box 1604, Liburn GA 30226.

--PB

MODEST ATTRACTION
The Truth In Your Face

Viva

With so many releases coming out of Sweden in the last 8 years, there is a style that enough have in common that we could call it the Swedish sound -- melodic metal with polished vocals and big hooks. This album has the sound, complete with some heavy and biting guitars.

My first few listens picked up most of the shortcomings -- sometimes weak vocal lines and a reliance on the 80's metal formula; but subsequent listens let the hooks dig in and capture my attention.

"The Healing Touch" has tapped into a great lyrical approach that, I believe, could be used in a prophetic/authoritative way. The chorus has gang vocals that say, "Receive, receive, receive your healing touch." Just imagine if an audience member coupled that invitation with a faithful expectation and God decided to move!?!

All the lyrics here live up to the album's title. The Truth is in your face. Every song deals directly with Who Jesus is and what He offers in peace, comfort and strength.

The band is commended for the courage to dive headfirst into a soulful blues number ("Your Love Is True") that's an authentic attempt at the genre.

Overall, we have a decent album here made especially for the fan of commercial/melodic metal. For ordering info, contact Rad Rockers; or write directly to Modest Attraction, c/o C. Liljegren, Lundg. 223, S-566 33 Habo, Sweden.

--DV

EMOTION

Emotion is another interesting and talented band from Sweden very much in the same vein as their Swede brothers Modest Attraction. *Tip To Toe* is a five-song CD released by this four-piece band on their own. The songs are catchy, heavy and very melodic, with good variation. Keyboards are an active part, but in no way overdosed on this extremely well-produced CD that lasts for 19 minutes. The producer is drummer and keyboardist with Modest Attraction, Mick Nordstrom, who also has produced this year's debut album from his own band.

There are no weaknesses to talk about on *Tip To Toe*, apart from one thing: this CD is too short! This band is more than ready for a deal, and my guess is that Emotion's next release will be a killing full-length album on a major label within a year. After having listened through quite a few very well-done heavy rock albums from Swedish Christian musicians recently, I have to ask this question: "Where on Earth in Sweden is this soundgarden where all these talented and skillful musicians obviously have grown up in? And why aren't there such bands like Emotion, Modest Attraction, Veni Domine, Jerusalem, etc. in my own country Norway?

Finally, wake up you A&R people out there -- Emotion is ready for you; or, let me put it this way: Are you ready for an emotional experience? For more info, write: Michael Lagermo, Hudaryd, S-570 21 Malmback, Sweden.

--Anders Joh Blisten

TORMAN MAXT

Here's an ambitious effort in the progressive rock realm that shows a lot of

Pick of the Litter

SLAMCAT

This band is definitely ready for the major league. Taking the best tunes from their first release and adding some great new songs, they come up with a full-length tape called *Cat Got Your Tongue*. Guitarist Janna Fishback shows that she can compete with the big boys. The intro to "Saving Tree" proves that. Vocalist Michael Soucek sings in an intelligible voice -- no death metal vocals here! Mark Lopez's bass playing is hot, especially at the beginning of "Mr. Psycho." Drummer Duane Mullins provides the muscle behind Slamcat's heavy sound.

"No Preps" is an extremely cool tune, which is different from the rest of the tape -- thrash and lots of samples. Do I hear some industrial influence here? The title cut is a fast rocker, talking about how we should speak up for Jesus. "Tell it while you still have breath/Silence paves the road to death."

Slamcat is a band screaming to get your attention. With *Cat Got Your Tongue* (available on cassette and CD), they shouldn't have a problem getting it. For ordering info, write: PO Box 14021, Tulsa OK 74159-1021.

--Jeff Lott

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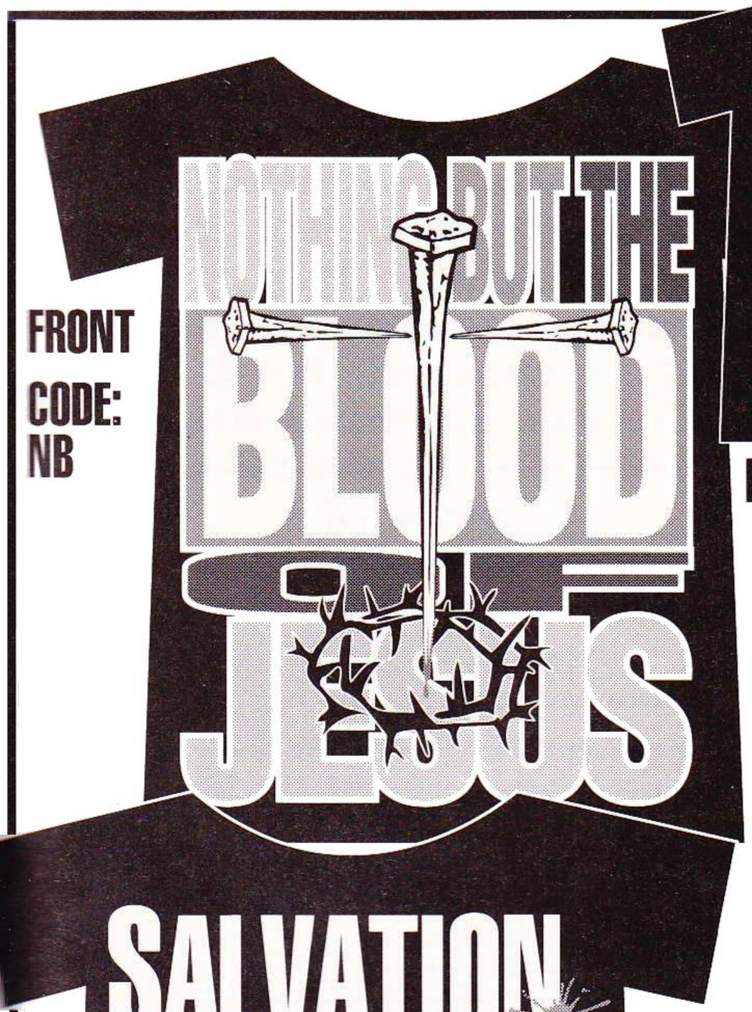

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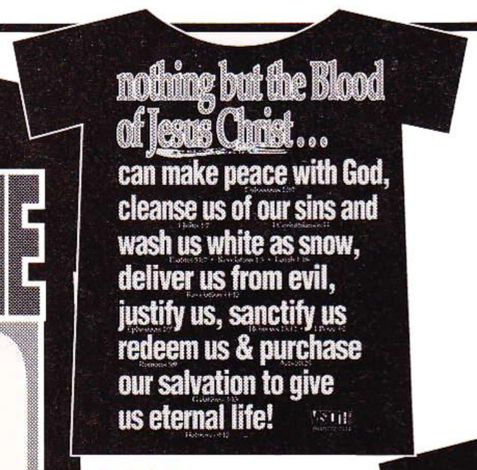

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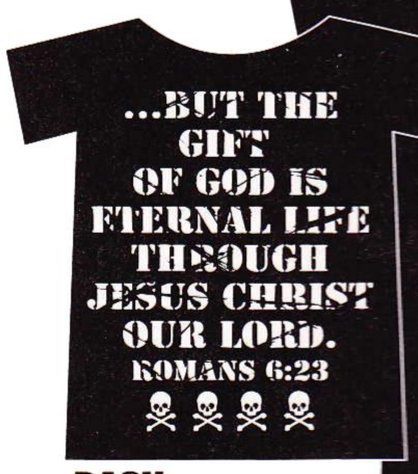

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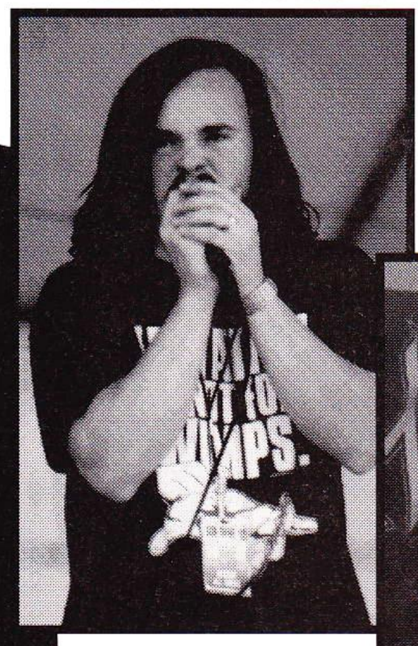
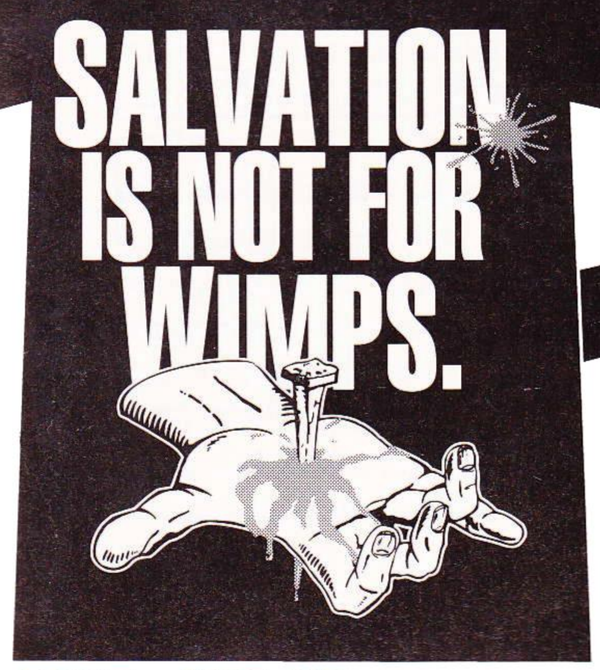


Ultimatum vocalist Scott Waters wearing our "Wimps" shirt and guitarist Bobby Gutierrez wearing our hooded "Nothing But the Blood" shirt.



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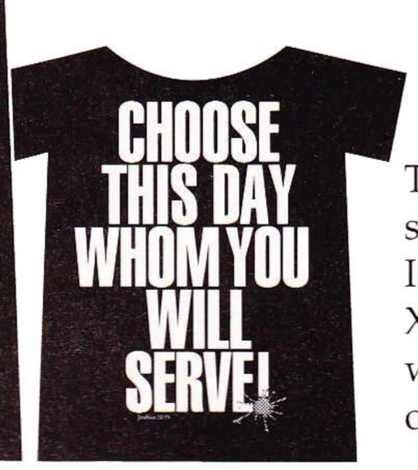

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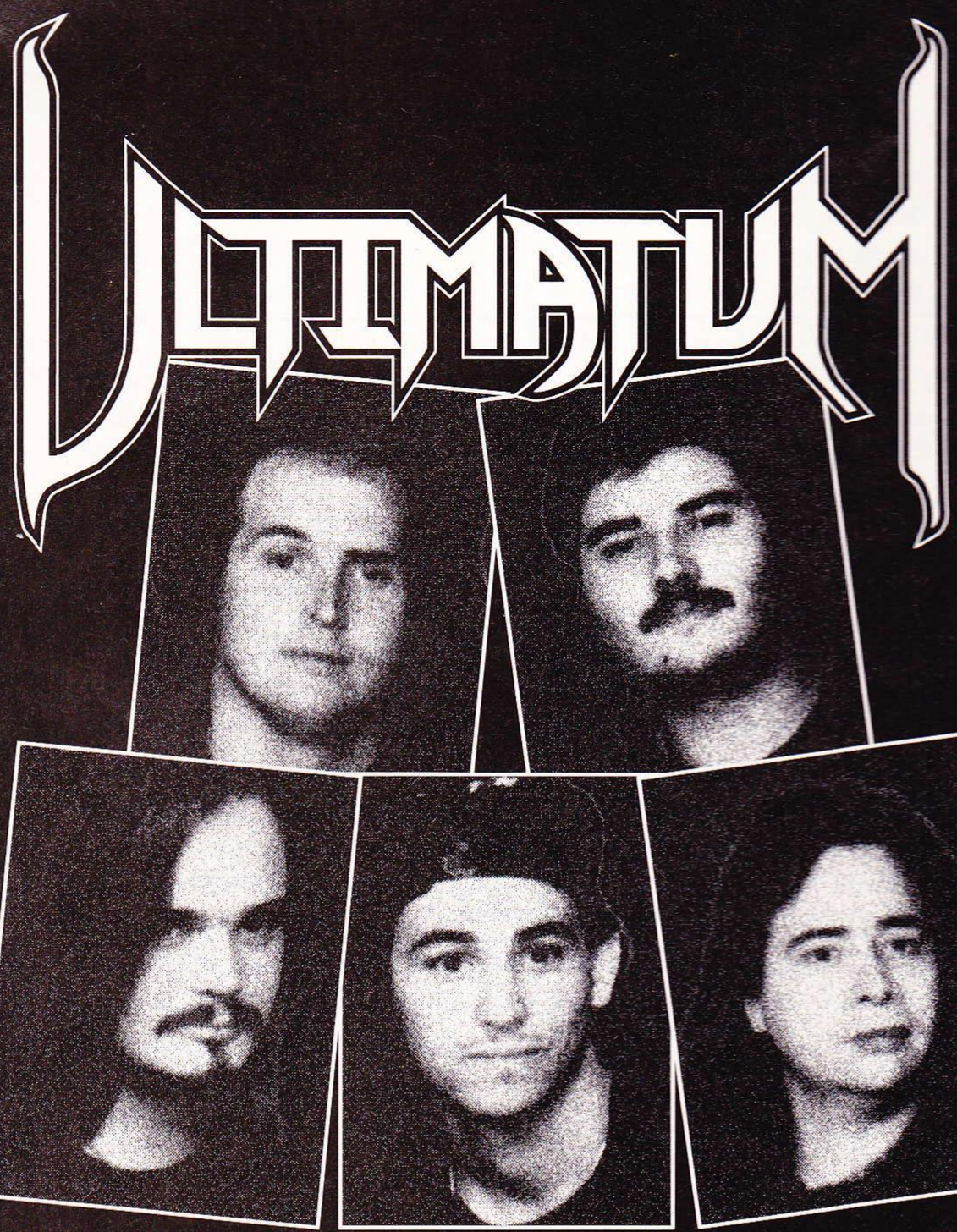

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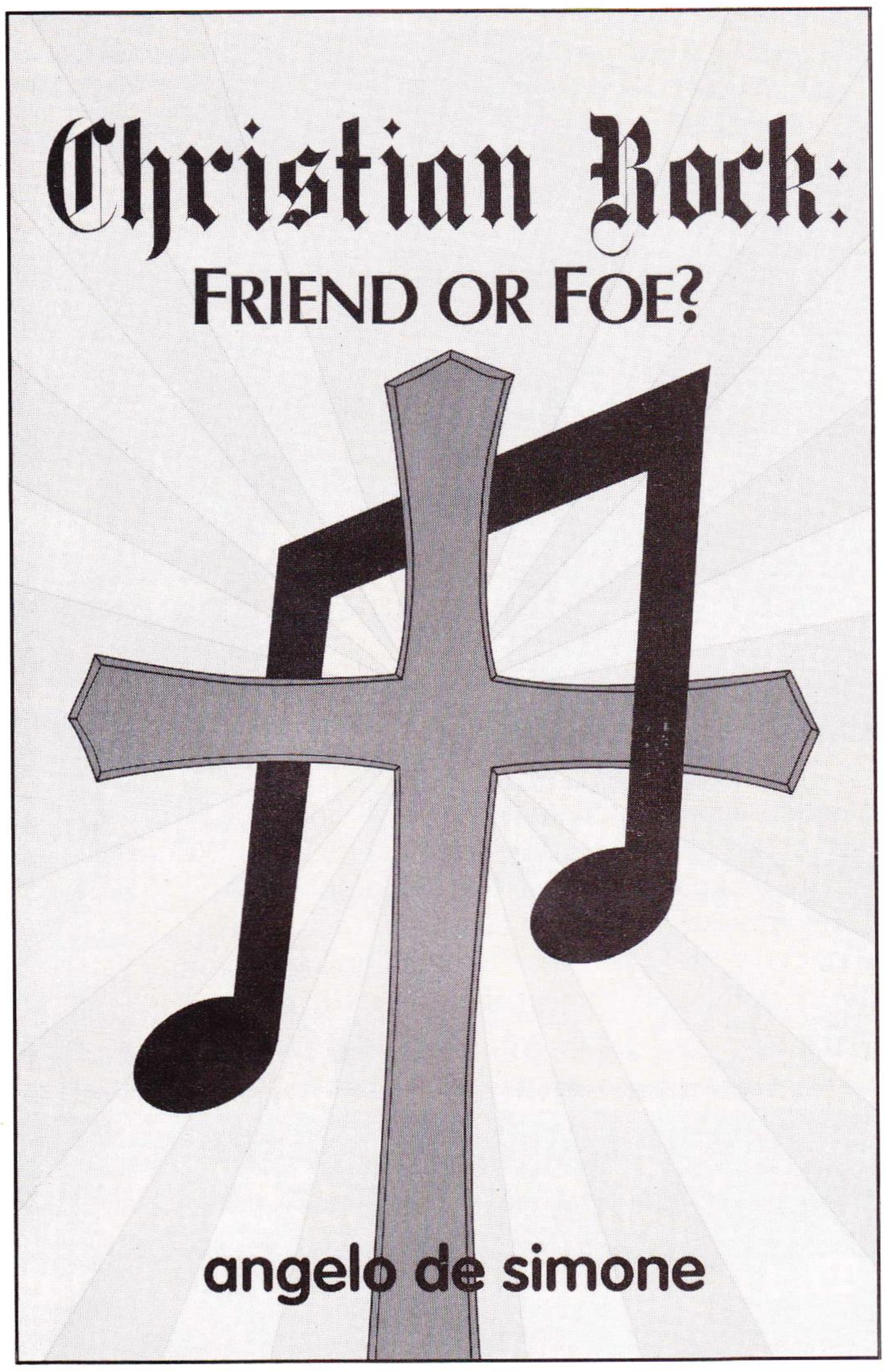

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Christian Rock: Friend or Foe? deals with a highly sensitive and controversial issue that is currently being disputed within the established Christian church. Some very stern judgments have been passed on Christian rock music and on the people who perform it, but the musicians themselves, who see it as their personal ministry for spreading the Good News, have not yet been given a fair hearing.

Here from a Christian musician's perspective, are thoughtful answers to questions such as these:

- Who created music?
- Where does the Bible stand on music?
- What is the function of music for the Christian church?
- Is music an integral part of a Christian's life?
- Is "Christian Rock" a contradiction in terms?
- Are all the traditional Christian songs truly inspired by God?
- Is there any difference between secular and Christian music?
- Is the message of Christian rock songs a watered-down or shallow Gospel?
- Is Christian rock music too worldly, just another form of entertainment?
- Is Christian rock music a form of addiction or sexual perversion?
- How long has this controversy existed within the established Christian church?

Over fifty reasons provided by Christians to the author for rejecting rock music as an acceptable ministry from God are examined in detail, revealing why there is such resistance to endorsing Christian rock within the established Christian church. Each reason is discussed from a logical, musical, and most important of all, scriptural standpoint. To substantiate the discussion, 275 Scripture references are provided. The reader is challenged to investigate the points raised by these reflections and to reach his or her own conclusion as to their validity.

Is Christian rock the friend of the established Christian church, or its foe? Is it a dangerous obstacle to the growth of the church? Or is it a great tool God has given us to further the coming of His Kingdom?

The stakes have never been higher. Thoughtful Christians cannot afford to reject an authentic ministry provided by God to bring to Himself the people of this increasingly troubled world.

musical, lyrical and graphic thought. This quartet, made up of three brothers (Vinny, Tony and Dominic Massaro) and a vocalist (Martin De Bourge), takes an intelligent approach to their craft. (Progressive rock has long been called "rock for the thinking man.")

The comparisons to Galactic Cowboys and Dream Theater are a bit misleading, though the band does possess plenty of musicianship and uses lots of harmonies. A comparison to Saviour Machine is probably a lot closer. Torman Maxt never progresses into the crunchy realms of heavy, heavy metal, although the power rhythms in "The Requiem" rock pretty hard. Longtime underground fans may remember a Yes-influenced band a few years back called Damascus. That's who this band reminds me of. The biggest obstacle holding this creative band back is the choice of vocal register by Mr. De Bourge. He often pushes himself into a pace that's too fast for his voice and a pitch too high.

Overall, we've got a superb sonic piece of art that gives you enough on every level to keep you busy listening. It is a concept album, for sure, yet each song really does stand on its own. My favorite is the melodic "Life Sketches I: Darkness," with its bagpipe sound accompaniment. The guitar highlight for me is in "Flowers," with its Randy Rhoads-like arpeggios. (DV)

DALE THOMPSON

Here's a 10-song trip into the creative mind of Dale Thompson. Without the band Bride with him to provide the confines of its style, Dale experiments with a reckless abandon on *Speak Into The Machine*.

"Sleeping Savior" is an interesting ballad that mixes some of Jesus' prayers on the cross and the thoughts of a dying man. "I've Never Seen War" is a tune commenting on the safety Americans enjoy not having seen war on our soil in over 100 years. The lyrics are accompanied by an acoustic bluegrass attack a la a 60's protest song or two. "One Shot" is a gruesome song about lining up Jews and shooting as many as possible with one bullet.

"Pig Song," complete with swine samples, has a haunting child-like chorus of "Pig sty" that's reminiscent of U2's *Achtung* era. This is the most memorable cut for me.

The album ends with two bizarre tunes. The last one is "Butterfly," which first appeared on Dale's *Lost In His Love* solo album (recorded in 1981. The other tune is called "Shower Scene," which features a preacher (Dale) wailin' away while someone takes a shower. Dale prints an explanation/description of the intent of the song in the liner notes, which is fortunate (I wouldn't have got it without your help, Dale!). We're talking out there!

For ordering info, write: 295 Churchview Rd, West Point KY 40177. (DV)

SOULKEEPER

What a difference better production makes! The talent this band possesses is much more noticeable here than on their first demo, *When Will You See*. Soulkeeper is not the perfect band. Sometimes the vocals go flat, like on "In A Dream," and the rhythm guitar desperately needed to get louder due to the bass and drums over-shadowing it. But these are minor details when looking at the big picture.

"The Only Escape" has some haunting vocals, which made me want to keep listening. I'm glad I did, because it has some of the best guitar on the tape. "Who in Hell Can Flee" is a cool tune, which can only touch at the feeling of what it will be like in Hell. "Unseen Father" is a thought-provoking tune about dads who don't take parental responsibility.

This tape succeeds in two ways. One, it gives us some great music to rock with; and two, its lyrics give us a lot to think about. *Who In Hell Can Flee* is not your typical metal release, but it is one that made me view a few things a little differently. For ordering info, see ad this issue. (JL)

MICHELLE DENEEN

Here's a melodic rock EP with the strong voice of Michelle, who penned all the lyrics and even published a companion devotional to go with this 5-song CD. She's helped here by former Look Up guitarist Michael S. Tyrrell, who co-produced and co-wrote all the tunes and lays down the quality guitars. The sonics are top notch. Fans of Margaret Becker's first album should dig this.

Michelle cuts loose the hardest in "Looking Through A Glasswall," which also features the nicest lead breaks by Michael Tyrrell. "Mary - Mary" isn't far behind in creating a great hook. The lyrics are a very cool narration about how Mary may have led a sorrowful life as she watched her Son grow up, knowing (which she probably really didn't) all along that He must die. Very cool.

For ordering info, write: PO Box 191058, Mobile AL 36619. (DV)

CORPUS CHRISTI

If you enjoy really good commercial metal, here is a band worth checking into. Corpus Christi has a hard driving style that will keep your feet tapping long after the tape has stopped. Vocalist Brent Severns reminds me a lot of Vince Neil, especially on "The Tweaker." "Greatest of These" is a power rocker with strong background vocals and hot guitar playing by Ron Souza. This is a promising effort by a talented band. Fans of Guardian or Xalt shouldn't pass this up. To order, send $5 to: Paul Doty, 1400 Moccasin Drive, Modesto, CA 95351.

--JL

ANTESTOR

If you can, try to mix the haunting sounds of early Black Sabbath with the death metal vocals of today, and you'll come up with Antestor. I'm not too big on this current style of vocals, but I have to admit, I really liked this band from Norway. The music kept it interesting. No thrash here! Just lots of erie music with gothic-like keyboards and what sounds like three different people singing at different times. My favorite tune was "Jesus, Jesus Ver Du Hja Meg," the only one not sung in English. It sounds very close to Ozzy's "Mr. Crowley." It almost sounded like Randy Rhoads himself was playing the guitar lead. This would be a band I'd love to hear after they've spent some serious time in a studio. For ordering info, write: Kjetil Molnes, PO 181, N-2051, Jessheim, Norway. (JL)

MERCYNARY

This band from Florida knows how to write a hook that will stay in your head long after you've finished the tape. This is commercial metal/rock at its best. "If Love Is Blind" is a great power ballad. "Half As Much" is quite similar to the Extreme tune "More Than Words." Great production, great vocals -- what more could you ask for? This is a great effort from a promising young band. To order, send $8 to: David Carter, 155 Warrick Ave, Ormand Beach, FL 32174. (JL)

CHERUBIM

I hear a lot of talent in this band from Germany. This is some really good melodic metal. The smokin' tunes are here, such as "Mister Minister" and "He Saves," yet "Sun of My Life" shows much more control and really shows what Cherubim has to offer. Let me warn you: The music is dated by about four years. If you enjoy Leviticus or (old) Jerusalem, here is a band to look into. While they aren't in the same league as these

bands, you can really tell where their influences come from. For ordering info, write: Marc Nobat, hugo-Preuss - Str. 40, 34131 Kassel, Germany.

--JL

WEEPING PROPHET

Here is a band of many talents from Akron, Ohio. Vocalist Jim goes after various styles. For example, when he sings normally, he could almost pass for an opera singer due to his deep voice, and when he sings aggressively, you'd swear it was Guy Ritter singing.

The band is interesting as well. Categorically speaking, they're straight-ahead metal, but a times a little thrash gets thrown in. Then, at other times, they show their eclectic side, which makes for an interesting musical approach. There are five songs, my favorite of which is ''Anorexic.'' If you're looking for something a little different, here is something worth checking into. For ordering info, write: PO Box 9106, Akron, OH 44305. (JL)

MIGHTIER THAN THUNDER

This band from Virginia has put together a very melodic release. There are six songs here that are from their soon-to-be-released album, *One Nation Under God*. All the tunes are commercial metal/rock. My favorite song was ''Jesus Wept'' -- a very soft tune, which showcases the talents of this band. The vocals are a highlight here. These guys can sing! I only hope the production is better on the album. This release tends to lean more on the treble side. This effort shows promise. For ordering info, write: 7 Anne Dr, Newport News VA 23601.

--JL

PREACHER

Here is another one of those ''creative types.'' In other words, he sang and played all the instruments. It was even recorded in the basement of his home. There are nine songs and they are heavy! The production, while listen-able, is bass happy, so turn it down a little! There's music here for everyone, such as death metal and industrial. Tony Block (The Preacher) lists Metallica as an influence. That's true. The title cut reminded me a lot of ''Sad But True.'' This is a good effort. I only wish the production was better. Check it out. Tony's talent shouldn't go unnoticed. To order, send $5 to: Tony Block, 8997 26th Street, Gobles, MI 49055.

--JL

CRUX

I saw this tape being passed around by members of The Clergy when the Hardcore '94 tour was making its stop here in Austin. Clergy vocalist Chris Simonatti described Crux's style as a cross between The Clergy and The Jesus Freaks. I'd say that description is pretty accurate. Crux has taken the punk style and has floored it to full speed. Unfortunately, there was no lyric sheet. It would have been most helpful. There are 11 songs here, and the production is really good. A word of warning to thrashers: The speed is here, but this is punk. While a good tape, don't expect the intensity of thrash metal. To order, send $6 to: 3335 SE Harvey Street #F, Milwaukee, OR 97222. (JL)

Several of these rare tapes and CD's (most especially the ones from overseas) can be found via mail-order (and at some summer festivals) from the following businesses: Rad Rocker's Emporium, 370 Greentree Lane, Milan, MI 48160; True Tunes, 210 West Front Street, Wheaton, IL 60187; and Long's Christian Music, PO Box 547336, Orlando, FL 32854-7336. This is a great help for some of you, because it can be a hassle going to the bank to get an international money order in foreign currency (just ask our overseas subscribers when they want to buy something here!). HM

---

the blamed cont'd:

IF YOU WERE TO COMPARE YOURSELF TO A CERTAIN VEIN OF PUNK ROCK, WHAT WOULD IT BE?

''In order to appreciate The Blamed, you have to appreciate where all the players are coming from. Jim is from The Crucified, Bryan from Mortal, Aaron from a secular ska band called The Knuckle Brothers, and I used to be in a hardcore band called Outnumbered. We all enjoy playing punk music. If you were to describe us as anything, I guess it would be along the lines of Minor Threat, DI, Black Flag -- early 80's punk.

''When I was back in the punk scene, the main thing that tweaked my mind was the amount of violence and anger that the bands portrayed. It caused you to go ballistic and go off on people. I had to leave it for a while, because it was wreaking havoc on my mind. Now I feel there is an area in the Christian market where punk is needed and wanted. You have a lot of the hardcore and heavy metal music, and that's great, but a lot of kids want more punk. The Blamed wants to provide good punk music without motivating people to hurt each other.''

EVANGELISM, MINISTERING TO CHURCH KIDS, AND PROVIDING AN ALTERNATIVE TO SECULAR PUNK -- IF YOU WERE TO PUT THESE THREE THINGS IN ORDER OF IMPORTANCE FOR THE BAND, HOW WOULD IT GO?

''Evangelism would be first, providing an alternative to secular punk would be second, and ministering to church kids would be third. Doing Christian shows are great, but that's not the main goal of the band -- we want to reach unsaved kids.

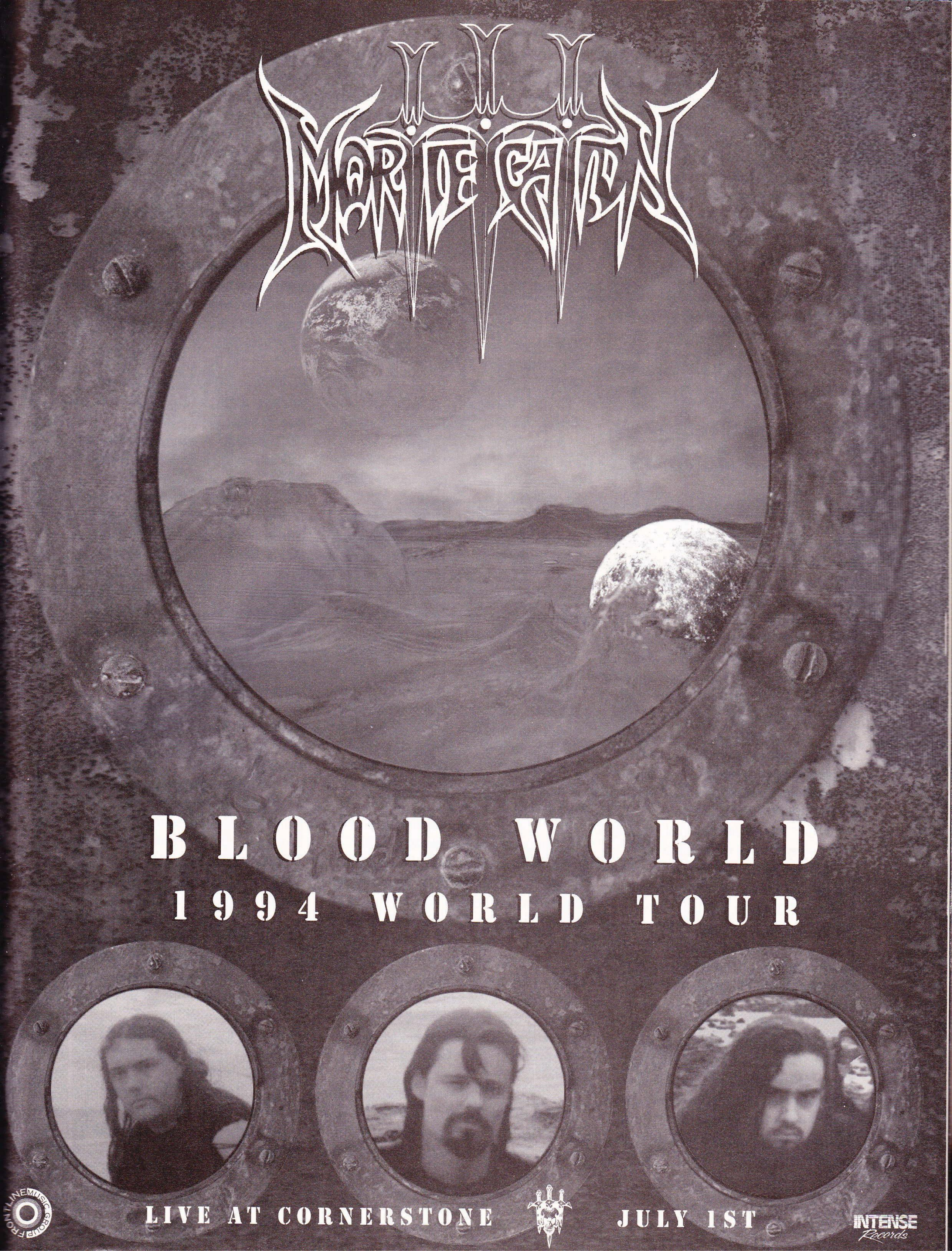
''When Kurt Cobain killed himself, a couple other people went out and killed themselves in the same way. I saw this one girl in a magazine, and she carved his name on her arm with a razor blade and said, 'I mourning Kurt!' What are these kids doing? They are idolizing a dead rock star!

''With our music, I want to get these kids away from that, but most secular kids don't want Christian music. We want to give them good punk music that they'll want to listen to, but without the negative message. We want to give them something different than drugs, sex, and guns. For us, it's not just giving people the message about the Lord, we are also trying to pull people away from a lot of the negative things in the world.''

ONE FINAL QUESTION: WHAT'S THE SCARIEST TIME YOU'VE HAD IN THE PIT AT A SHOW?

''I went and saw Fugazi play at the Hollywood Palladium, and there were like five or six thousand people crammed in this place. I'm right in the middle of six thousand people, the music started up, and it was like a wave -- people just went nuts. In the beginning, I was freaked. I was there with my girlfriend, and she was getting lost in the crowd. I couldn't see her anymore. Everything turned out alright, and I ended up having a really fun time.

''One other thing, I wanted to tell you our band's verse -- Luke 6:22. Our album theme is taking up your cross and dying to your ways, which you can find in Luke 9:23. Also, another verse I just recently found is Luke 11:34-36, which talks about everything I've talked about in this interview. Whatever you listen to is going to affect you -- garbage in, garbage out!'' **HM**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Hard Music Radio Charts

Here are the TOP 20 "WAY LOUD" SINGLES reprinted courtesy The Rock Music Report For more information on The Rock Music Report, contact Chris Well at 615-322-9911). These singles were reported on May 9th:

1 **Fallout**
Bride
2 **Southpaw**
Precious Death
3 **Learn**
Deliverance
4 **Fly**
Wish For Eden
5 **Father To Son**
Detritus
6 **Skeezix's Dilemma**
Tourniquet
7 **Here I Am**
Barren Cross
8 **Walk The Line**
Killed By Cain
9 **Absence**
Focused
10 **Cranial Tyrant**
Brainchild
11 **All Over Me**
Die Happy
12 **One Tree Hill**
Mortal
13 **Nothing But The Blood**
P.K. Mitchell
14 **Earthmaker**
The Clergy
15 **Fallen**
Rose
16 **Mystery Of Love**
Neon Cross
17 **Future Mind**
Believer
18 **Soulshaker**
Red Sea
19 **It's My Life**
Whitecross
20 **Renouncement**
Betrayal

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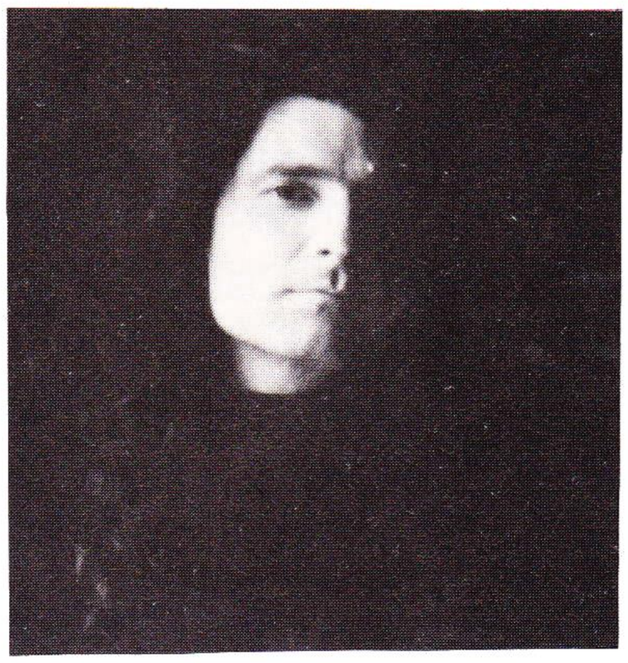
The Christian And Art By Kemper Crabb



The Sons Of Issachar:
Knowing What Israel Should Do, Part II

In my last column, we began to consider the implications of what it means for the Christian artist to apply one of the two prongs of the model of the Sons of Issachar (I Chronicles 12:32) to his artistic vocation -- ''knowing what Israel should do.'' As we saw then, this phrase translates for us into the necessity of knowing the Bible as the Divine Blueprint for what we are to believe and do, both as individuals and as corporate members of Christ's Body (the other prong, by the way, is ''understanding the times,'' which equates into the need for us to understand our historical and cultural situation, in order to influence our society, by our artistry, toward submission to Christ...) As we saw earlier, the Word of God remains our only Guide to the unchanging Truth we must communicate to constantly changing history, societies, and traditions (II Timothy 3:16-17; Isaiah 8:20; etc.).

We must assess all things through the lens of Holy Scripture to gauge the worth of those things, and to know how to proceed in moving the culture around us toward obedience to the Love of Christ. This means, of course, that the Bible is absolutely central to any Christian calling, and Christian artistry is not excepted from that necessity for Biblical orientation. The bottom line is that Christian artists (like all Christians) must know the Bible as to both It's Content and Form, and as to how that Content and Form impinge upon his vocation.

Now, for most Christians (especially we Evangelicals) this is almost an axiomatic truism. We've heard that we must know Scripture so often that we have stopped hearing it. Yet most of us do not know Scripture well at all. Why not? There are, I think, two primary reasons for this (though there are many more peripheral reasons...):

First, we are lazy. Western civilization in general (and American culture specifically) has been growing increasingly lazier over the last forty years or so, and the Western Church has not escaped the influence of this trend (in fact, there is good evidence we contributed to it greatly). Despite the fact that at no time in the Christian Church's two-millennia history have more helps for individual and congregational Bible study on all levels existed, fewer and fewer people are bothering to use the incredible opportunities to learn God's Word that have been laid before us. We increasingly insist on smaller and smaller, less challenging, more easily ''digested'' increments of Scripture (milk instead of meat, cf. Hebrews 5:12-14), and only want to sip at this insipid gruel in the few minutes set aside for preaching at the Sunday morning service we graciously interrupt our important lives to attend (provided, of course, it doesn't run over into the ball game or our lunch time...).

We must put aside our laziness and selfish pursuits to study God's Word and Will. God does not honor laziness, as the Parable of the Talents (Matthew 25) so effectively (and chillingly) teaches. Solomon the King wrote that the ear of the wise seeks knowledge (Proverbs 18:15), as does the heart of him who has understanding (Proverbs 15:14). The wise, he says, store up knowledge (Proverbs 10:14), and the one who loves instruction loves knowledge (knowledge is imparted through instruction, Proverbs 12:1). Proverbs 23:12 delivers a straight Command: ''Apply your heart to instruction, and your ears to words of knowledge.''

Most of us don't even read Scripture daily, much less study and learn it. In a time when millions of books, tapes, videos, etc., exist to help us shape our study of the Bible, this is a travesty, and a shame to us all. Let us cast aside our weight and sin of laziness, to run with endurance our God-given race (Hebrews 12:1-2). Lazy one: repent!

Secondly, American Christians do not know the Bible well because, increasingly, the Church's understanding of the nature of spirituality has been captured by an extremely experience-oriented doctrine that despises and/or ignores the intellectual and historical aspects of the Faith. Don't misunderstand me, here; it is necessary and desirable that we experience, in a living relationship, the Lord Jesus' Love and Fellowship. We must have that ongoing experience as part of our lives if we are to be truly Biblical in our faith. But it is equally important that the objective content of Christian Faith be part of our lives. Otherwise, we become warped and unbalanced. Let me point out a few of the results of our current experientially-oriented situation.

As the Church has gradually divested Herself of ties to doctrinal content and historical reality (e.g., Who the Bible says Jesus was, and that He really was at all), She has seen rise from her ranks heretics who deny that Jesus was God, or that He truly Resurrected from death, or, for that matter, that He lived at all. These things don't really matter, these infidels say, it only matters that you know Him in your ''spiritual experience'' (most of these folks work at seminaries or head up denominations now...). Another group of heretics have fallen prey to the universalist teaching of the New Agers, saying that doctrine doesn't matter, just the experience of ''the Christ we can all feel and love.''

Admittedly, these are both extreme examples, but they are also both logical extensions of the experience-dominated Christianity all too frequently taught today. Generally, though, the influence of experientialist teaching has resulted in Christians who know God, but aren't that interested in working to know about Him, except as it helps them continue to cop their Jesus buzz (and the less effort they have to expend on that, the better they like it). The quest for good Christian vibrations can't be interrupted, in the experientialists' view, by paltry things like serving the world by bringing Biblical Truth to bear across the spectrum of human need and despair, and bringing the culture of dying humanity into line with God's All-Encompassing Word.

Since, to a greater or lesser degree, the clear majority of Evangelicals today have been influenced by experientialist imbalance, those millions of Bible study helps sell to few Christians, and our Christian bookstores are rife with books of (mostly bad) fiction, quick-fix psycho-babble, and kitschy Jesus junk. Few commentaries, systematic theologies, in-depth study helps, etc. They don't sell well (if at all).

This is most curious to me, because the simple truth of the matter is

Cont'd on page 78

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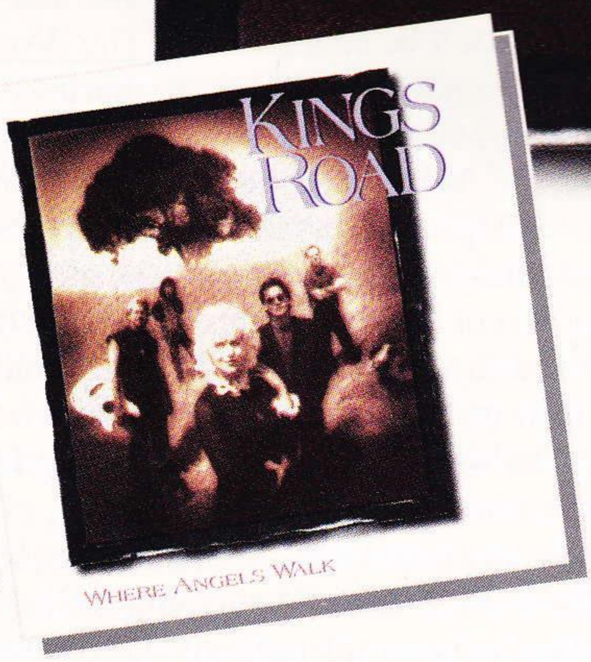

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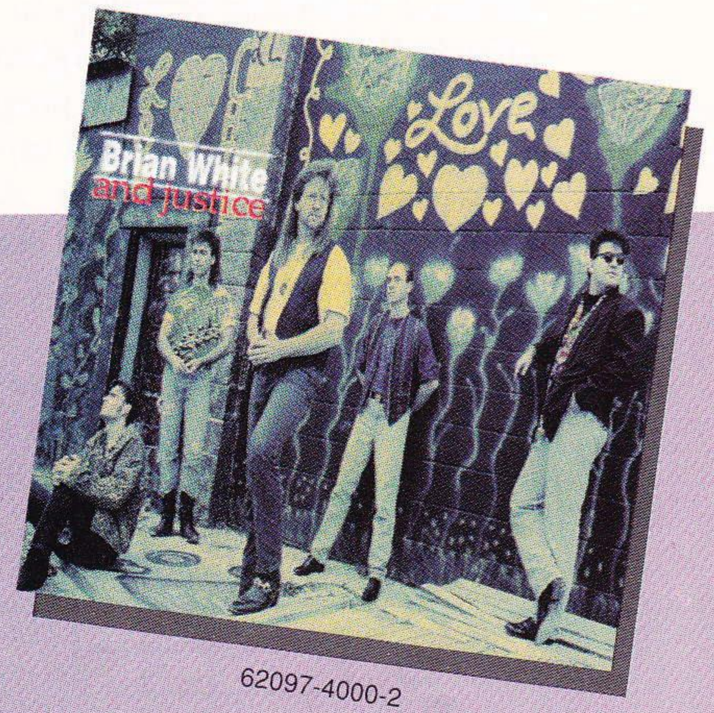

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Ask Wendi...

In the month of April Glenn and I had the opportunity to sing and minister at Spring Harvest Festival in the U.K. I personally helped lead ''The Great Sex Debate'' for the young adults and participated in various capacities during our two week stay. One event from our visit especially stands out in my mind. Glenn and I shared at an after-hours program at Skegness. We had talked briefly about our experiences with REZ and our experiences with community living. I also shared my testimony. There was a Q & A time for the audience after our sharing. An older gentleman asked if I had forgiven my grandfather and father for sexually abusing me and, if so, how did I do it? This is the question I want to answer in this month's column.

I have and will continue to forgive all those who have sinned against me. Forgiving is not condoning sin. What was done to me was sinful and evil. It always will have been. The abuse can be forgiven, but never legitimized. In that sense, it will never be all right. We sometimes misunderstand the dynamics of forgiveness. We forgive for our own personal well-being as well as for the offender's well-being. Unforgiveness leads to bitterness. Bitterness is a progressively damaging emotion which will separate you from God and His forgiveness. As Christians we are commanded against bitterness in Ephesians 4:31, Colossians 3:8, and James 3:11, 14.

After reading Scripture on forgiveness and forgiving as a young Christian, I took a step of OBEDIENCE in forgiving my abusers. As Glenn's song, ''Colours,'' so succinctly says, ''Whatever one could ask of faith, obedience will give. Together all express the love in hearts where Jesus lives.'' Quite honestly, my heart had to catch up with this obedient step. My damaged emotions eventually have healed and continue to heal as a result of my faithful and obedient act of forgiving.

If I had waited to forgive until my emotions were healed completely or withheld forgiveness until asked for it, I would still be waiting to forgive my abusers. My two main abusers have never asked for my forgiveness or admitted their abuse. I may never experience earthly reconciliation with these abusers, but my heart is biblically open to this possibility, however remote. (My grandfather is 93 and very unrepentant, and my father is a confused, chronically ill alcoholic) Reconciliation, in this instance, is dependent on their genuine repentance and I am under no biblical mandate to fellowship with them until such repentance is evident.

The reality of forgiving others becomes stronger as I mature in Christ, but those first embryonic prayers of forgiving were essential and indispensable to my spiritual health. There are still areas that God reveals concerning my abuse when I must, once again, forgive these men. In this sense forgiveness is an ongoing process in my life.

There is a group of Christian and secular psychologists that espouse a different concept concerning forgiveness. This teaching troubles me, as it appears to depart from the accepted historical Christian precepts on forgiveness and seems to reinterpret Scripture. The historical Christian teachings on forgiveness stem directly from Jesus' teachings and His example and from apostolic instruction in letters.

''There are to be no limitations whatever to the forgiveness of one's fellows. In Luke 17:4 it is to be ''seven times in a day,'' and until ''seventy times seven'' in Matthew 18:22, both of which probably signify limitlessness. It is to be an attitude of mind even before the offending party requests forgiveness, as is implied by Jesus' ''unless you forgive your brother from your heart.'' (Matthew 18:35 NIV. Evangelical Dictionary of Theology edited by Walter A. Elwell, Baker Book House, 1984, p. 421)

In the parable of the Prodigal Son, Luke 15:11-24, the father is searching the horizon for his son. Is he searching with an ''I told you so'' attitude or with an avenging spirit? No, he is scanning the road with love and forgiveness toward his wayward son. His father's forgiveness was a fact even before the son returned home and asked for forgiveness. His son was not a sinner through ignorance or other's seductions, but through willful rebellion.

In Matthew 18:21, Peter asks the Lord how many times should he forgive someone who repeatedly ''sins'' against him or offends him. How far should forgiveness be extended to a repeat offender? ''Jesus lifted the matter beyond the realm of practical computations by requiring seventy times seven. Rather than seek a numerical standard, the believer must follow the example of his Lord.'' (Colossians 3:13, Wycliffe Bible Commentary edited by Charles F. Pfeiffer, Moody Press, 1962, p. 962.)

Now, some of you may try to find a legal loophole in Jesus' teaching on forgiveness. ''Ah ha! If the person asks for forgiveness, then forgive them. They must be sorry and show a sincere degree of repentance before I have to forgive them.'' Do you seriously believe that a person who has sinned seventy times seven or seven times in a day against you is truly repentant or remorseful about their actions? No way! They evidently are not repentant, but we are still responsible to forgive these people. ''A forgiving spirit is made easier for Christians when they consider how much God has already forgiven. (Ephesians 4:32) An unforgiving spirit is sin, and should itself be confessed.'' (The Wycliffe Bible Commentary edited by Charles F. Pfeiffer, Moody Press, 1962, p. 940)

When Jesus told the parable of the Unforgiving Servant in Matthew 18, He was telling us that we have been graciously forgiven of an equally unpayable debt of sin and so should personally forgive others of their comparably small offenses toward us. His words also carried a warning for those who will not forgive others. I personally believe the tormentors or jailers mentioned in verse 34 and 35 are allowed by God to bring the unforgiving believer to repentance. These ''tormentors'' might be adverse circumstances or ''heartsicknesses.''

In Matthew 6, Jesus teaches His disciples how to pray. The only prayer point He reemphasizes is forgiveness. ''For if you forgive others their trespasses, your Heavenly Father will also forgive you; but if you do not forgive others, neither

Continued Next Page

Licks & Tricks *By Jeff Scheetz*

will your Father forgive your trespasses.'' (Matthew 6:12, 14, and 15 NRSV)

What was the Lord's example of forgiveness? I like to see this as the Lord's dying prayer to His Father, ''Father, forgive them, for they do not know what they are doing.'' (Luke 23:34) Again, we have the Christ-like example of Stephen's dying prayer in Acts 7:60, ''Lord, lay not this sin to their charge.''

We are commanded to forgive as Christ forgave (Ephesians 4:32). Do you believe that all those who were crucifying Christ were repentant or remorseful? The soldiers were busy gambling thoughtlessly to pass the time of day. They and others had mocked Jesus and challenged Him to save Himself. One soldier did finally express awe towards Jesus' extraordinary behavior during His crucifixion. These people did not deserve or ask for Jesus' forgiveness and yet He prayed for forgiveness on their behalf.

In Ephesians 4:32 and Colossians 3:13, the word ''forgive'' is ''charizomai,'' which has the same Greek root word as ''grace.'' Forgive here is unconditional favor bestowed on another. This is not probational forgiveness. Surprisingly, it also implies not seeking reparation or retaliation.

As a young Christian, Charles Allen's book, God's Psychiatry, was recommended to me. In closing, I want to share one of my favorite passages from this book:

''A wrong spirit toward another person may or may not hurt him, but it is certain to destroy my own soul. Booker T. Washington understood it when he said, 'I will not permit any man to narrow and degrade my soul by making me hate him.' (Romans 12:21)

''I remember a scene from 'Amos and Andy.' There was a big man who would slap Andy across the chest whenever they met. Finally, Andy got enough of it and said to Amos, 'I am fixed for him. I put a stick of dynamite in my vest pocket, and the next time he slaps me he is going to get his hand blown off.' Andy had not realized that, at the same time, his own heart would be blown out. The dynamite of hatred may inflict some injury on someone else and also blow out our own heart. (God's Psychiatry by Charles L. Allen, Fleming H. Revell, 1953, renewed 1981 giant print edition, pp. 195-196)

You can write me at: Wendi Kaiser, 920 W. Wilson Ave, Dept. W, Chicago IL 60640.

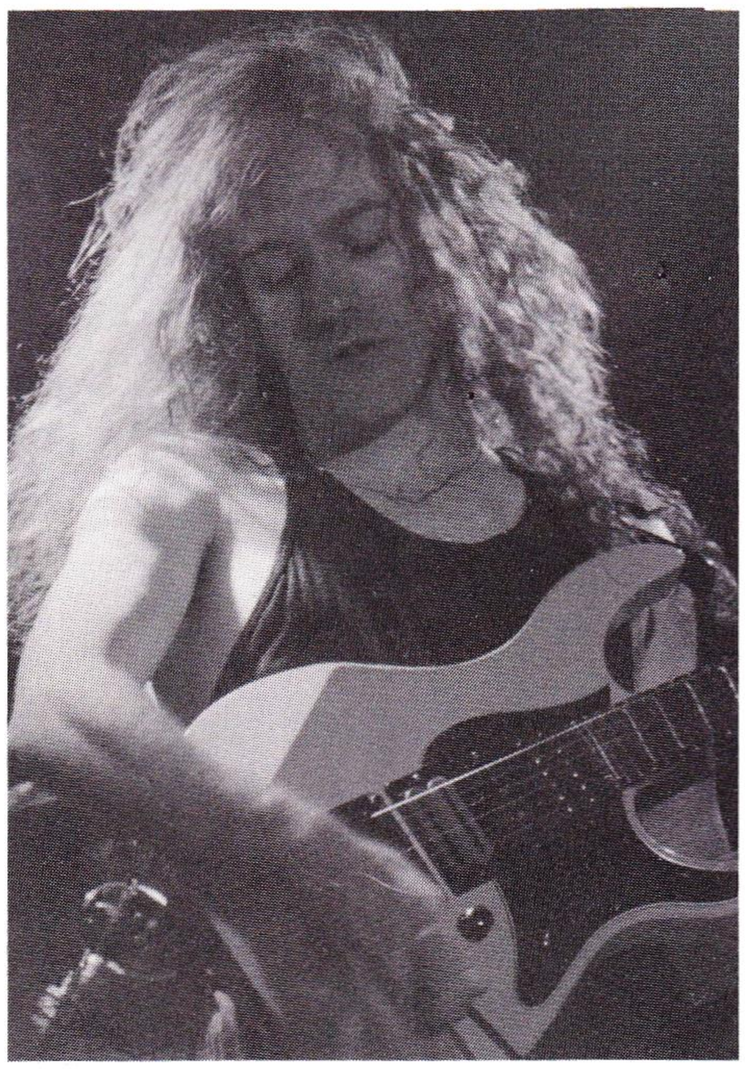


Photo - Curtis Richardson

Last time we built our 7 chords in the key of G Major. Now we are going to extend those chords out to 7ths and explore progressions. By adding one more third on top of each chord spelling, we get our Major 7th chord scale. Notice that the fifth chord becomes a Dominant chord.

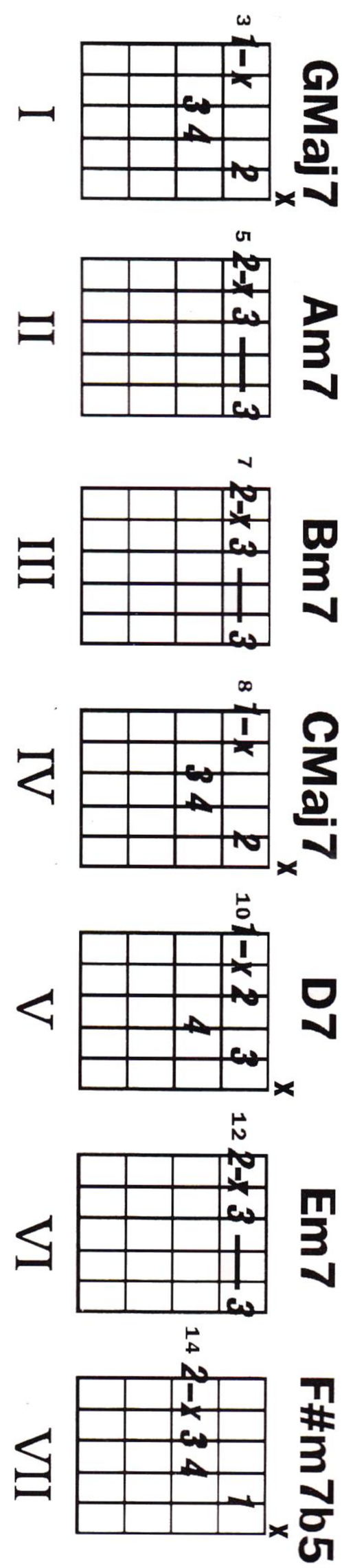
We also refer to chords by Roman numerals -- I, II, III, IV, V, VI, VII. (You will sometimes see the Roman numerals written out with the Major chords in uppercase and the minor chords in lowercase -- I, ii, iii, IV, V, vi, vii) This is where the terminology of ''Play a 1, 4, 5 progression in the key of G'' comes from. They are simply telling you to play the I, IV, and V chord from your G Major chord scale.

If you were asked to play a II, V, I in the key of G, you would play your II chord (Am7), your V chord (D7), and your I chord (GM7). If you then wanted to move this to the key of C, you would use your II, V, and I chords from the C Major chord scale (Dm7, G7, CM7). By identifying the chords as numbers, it makes it a lot easier to change keys.

Experiment by trying to play various combinations in different keys. (Play a II, V, I in the key of Bb -- play a III, V, II, I in the key of D, etc.) Don't forget to move your chord scale to different keys to help yourself get used to the many positions. 'Til next time, have fun...and be sure to catch my band on tour with the following artists: Tamplin, Lovewar, Red Sea, and David Hill & The New City Band. For more info on this tour, call DLS Booking & Tour Management (314) 346-0254.

This lesson is an excerpt from Jeff's new book and CD series "The Jeff Scheetz Guitar Method." For more info on how to order the book and CD, write to: BAM ZOOM! publishing, PO Box 481171, Kansas City, MO 64148.

HM



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* Those who order both the audio and the video will receive a free one year membership to the Fan Club with Bi-monthly newsletters from David's ministry and access to cool posters, photos, Christian biker t-shirts, and more... Foreign orders add an extra $3 shipping per item.

Photo by Sandra Mayurnik

Pastor Bob

The gossip had floated around the church for nearly a month. John, the youth director, had been seen with another woman. And now the thing the church feared the most had happened: John left his wife and young family for a new love. Not only had he left his family behind, but he was now leaving the church. The youth group was especially stunned. John had always taught them the value of commitment and Christian love. He had spoken many times on the importance of discipleship and accountability. How could this have happened?

The shock turned into anger. There were many questions. How could the Senior Pastor have allowed this to happen? Why hadn't he held John more accountable? They should have seen this coming! Maybe John really wasn't a Christian in the first place. Maybe he had been putting on a show all these years!

All of us have heard or experienced horror stories like this one. They leave us shocked and overwhelmed. We wonder how such things can happen -- especially to people who seem so close to the Lord! And sometimes these situations leave us very much afraid. "Lord, what if that happens to me?"

For many years, the church has believed that if we just hold each other accountable, that we will all be okay. If we just share our lives with each other, and expose our sin to each other, that we won't stumble and fall. That is dangerous reasoning. There is an issue that is more pressing than accountability. It is the issue of SIN.

The beginning of the Bible tells us that God's creation was good. The end of the Bible tells us that finally God will restore this goodness. But, between Genesis 3 and Revelation 20, we see a loving God dealing with a sinful world. A brief list of attitudes and actions that sin has produced is found in Galatians 5:19-21: "The acts of the sinful nature are obvious: sexual immorality, impurity and debauchery; idolatry and witchcraft; hatred, discord, jealousy, fits of rage, selfish ambition, dissensions, factions and envy; drunkenness, orgies, and the like. I warn you, as I did before, that those who live like this will not inherit the kingdom of God."

Why do people sin? The Bible suggests three sources of sin. The first is an outside source of temptation -- Satan! 1 Peter 5:8 says, "Be self-controlled and alert. Your enemy the devil prowls around like a roaring lion looking for someone to devour." Paul describes him as one who disguises himself as an angel of light in 2 Corinthians 11:14. We can't blame Satan for our sin, because we have a choice about cooperating with him or not!

The second reason for the presence of sin is that we are born in an environment where people sin. Romans 5:12 says, "Therefore, just as sin entered the world through one man, and death through sin, and in this way death came to all men, because all sinned." Paul wouldn't let us blame our sin on the world; "...for all have sinned and fall short of the glory of God." (Romans 3:23)

These facts lead us directly to the third reason that sin continues to happen. It has to do with the human will. Paul calls the will to sin "flesh." (See Romans 8:1-8) His idea of flesh was not limited to the physical body. It included every aspect of a person, selfishly reaching out toward evil.

When I leave the area of sin in my life simply to an accountability circle around me, I have missed the whole point! The only thing that is ultimately going to help me in my fight against sin is my personal relationship with God. It is the power of that intimate relationship that helps me to overcome sin! People around me can slow it down -- and we do need other Christians around us to encourage us and "spur us on toward love and good deeds" -- but an accountability circle without a direct relationship with the living God will prove futile in time!

Proverbs 27:19 says, "As water reflects a face, so a man's heart reflects the man." It is very difficult to know a man's heart. I have been surprised many times to see people turn away from the Lord that I thought were strong Christians who really loved the Lord.

In the final analysis, it comes down to God and me. People can help, but if I have not yet fallen in love with the Lord, any amount of accountability won't help me!

Ezekiel 36:26-27 says, "I will give you a new heart and put a new spirit in you. I will remove from you your heart of stone and give you a heart of flesh. And I will put my Spirit in you and move you to follow my decrees and be careful to keep my laws."

In my opinion, the church needs to understand divine accountability a little better. I really don't care what you are like in church or your accountability circle, as much as I care what you are like when you are by yourself. Have you fallen in love with Jesus Christ? If you have, you will find that your relationship with Him will hold you accountable (see Hebrews 12:5-13). The Holy Spirit will continue to produce His fruit in you, and your life will be changed. If you have not yet established your relationship with the Lord, you are in trouble. No amount of human accountability will change your heart.

God is calling each of us to an intimate relationship with Him. It would be a great idea to examine your heart and ask yourself where you stand. You may just find that you need to fall in love with the Lord. He wants your heart!

I'd love to hear from you! Write to me at:
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The Christian & Art cont'd:

that the quality (and quantity, ultimately) of Christian experience disintegrates increasingly in direct proportion to the lack of knowledge of Scripture's Objective Content. The only way to tell, you see, if an experience is really Christian (and not New Age or neo-orthodox, say) is by checking it against the Bible's Teaching. Further, if no check is consistently made of on-going experiences, and they do depart from orthodox Christian experience, God is highly likely to withdraw Himself from the situation, and guess who steps into the divine vacuum to give a few experiences of his own (II Corinthians 11:14-15)?

Biblical balance is desirable (the opposite imbalance, intellectualistic anti-experientialism, results in cold, dead, dry legalism, by the way...).

Both of these things (laziness and experientalism) that keep Christians from knowing Scripture must be repudiated and repented of by the Church for a number of reasons (the Anger of God is a good one that comes to mind...), not least of which is the one that ties in to the model provided by Issachar's sons for the artist today: We cannot "understand our times" unless we know the Bible.

Knowledge of the Word is primary in our artistic task, because we cannot accurately assess to any depth the times we live in without the comprehensive knowledge imparted by Scripture. The Bible is the lens to correct our fallen vision. Like the Sons of Issachar, we must work hard, roll up our sleeves, and don those Biblical Glasses.

You can receive Kemper's newsletter and/or order *Vigil*/Arkangel/Radiohalo product by writing to: PO Box 840501, Houston TX 77284-0501.

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Get Rugged...

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Are you mad at Jimmy Swaggart? Mad at him for failing and letting down so many people who looked up to him? Have you asked yourself, "How could he do that?" He must've devastated thousands of people who looked up to him. This is true: Jimmy Swaggart's exposed sin has probably ruined some people's world. People who looked to him in hope of surviving in a world full of sin have little left to hold on to if they placed their hope in him. He was an example of righteousness for many, and he proved to be unrighteous.

Because of his position, you might correctly say, "He should've acted more responsible; because he has influence over many people who watch him on television." This is also true: The Bible makes it clear that any "who teach will be judged more strictly." (James 3:1) Before you pick up your stone to throw at Mr. Swaggart, though, take a look at yourself first.

Each one of us, regardless of our position, have a sphere of influence with the people who live, work, and play around us. If we fail, we also have the capacity to devastate and crush the world of someone who looks up to us. We cannot say that we are an island to ourselves, because all of us come into contact with others. It's pretty obvious that those who know we are Christians often watch us with a careful eye. If we carelessly or flagrantly sin or continue in sin, we have the potential to crush the hope that someone may have in Christianity. If someone can't see you live out a faith in Christ, how are they to expect that they can do it themselves? Instead of offering disclaimers of, "Don't look to me!" we ought to live in such a way that we can say, as Paul the Apostle did, "Follow my example, as I follow the example of Christ." (1 Corinthians 11:1)

None of us are perfect, of course, but we have an opportunity to do the right thing after we do the wrong thing. This is perhaps even more important than living a righteous life in front of those around us: How we respond to our own sin and failure. "If we confess our sins, he is faithful and just and will forgive us our sins and purify us from all unrighteousness." (1 John 1:9)

If you happen to be reading this and consider yourself a nonbeliever in Jesus, please don't make the fatal mistake of blaming Jimmy Swaggart or some other fallen Christian for your rejection of the life of forgiveness that Jesus Christ offers. If this is so, please forgive Mr. Swaggart or whoever it is. It is true: We as the church have sometimes done a horrible job in demonstrating to others Who Jesus really is and how He wants us to live. Beyond this, though, please realize that you can't stand and point your finger at others on Judgement Day. On that great day of judgement, each man will stand alone before God.

If you believe in Jesus and confess Him before men, you can stand up on Judgement Day and receive your divine pardon from the only One Who lived on this earth without sinning. The same God Who is willing to forgive Jimmy Swaggart if he confesses his sin and asks for forgiveness will forgive you if you do the same.